



MARVEL® TREASURY EDITION™

THE OFFICIAL COMICS ADAPTATION OF THE HIT FILM!

\$2.50

#1 MARVEL BOOKS

Annie™



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STAN LEE PRESENTS:
A MARVEL TREASURY EDITION

Columbia Pictures Presents
A Ray Stark Production
A John Huston Film



Adapted by **TOM DEFALCO**
Penciled by **WIN MORTIMER**
Inked by **VINCE COLLETTA**
Lettered by **ANNETTE KAWECKI**
Colored by **GEORGE ROUSSOS and MARIE SEVERIN**

JIM SHOOTER, Editor-in-Chief * JIM SALICRUP, Editor
Soul and Inspiration **HAROLD GRAY, Creator of Annie**

Starring **ALBERT FINNEY * CAROL BURNETT * BERNADETTE PETERS**
ANN REINKING * TIM CURRY * GEOFFREY HOLDER
EDWARD HERRMANN as "F.D.R." "SANDY" as himself
and introducing **AILEEN QUINN as "Annie"**

Executive Producer, **JOE LAYTON**
Choreography by **ARLENE PHILLIPS** Music adapted by **RALPH BURNS**
Production Executive **HOWARD PINE** Supervising Editor **MARGARET BOOTH, A.C.E.**
Director of Photography **RICHARD MOORE, A.S.C.**
Music by **CHARLES STROUSE** Lyrics by **MARTIN CHARNIN**
Screenplay by **CAROL SOBIESKI**
Produced by **RAY STARK** Directed by **JOHN HUSTON**

Annie



Let the show begin...

STAN LEE PRESENTS: THE OFFICIAL COMICS ADAPTATION OF...

Annie

NEW YORK CITY, 1933--
IN A BACKWATER JUMBLE
OF TENEMENT HOUSES,
THRIFT SHOPS, AND
PAWNSHOPS STANDS THE
HUDSON STREET ORPHANAGE...

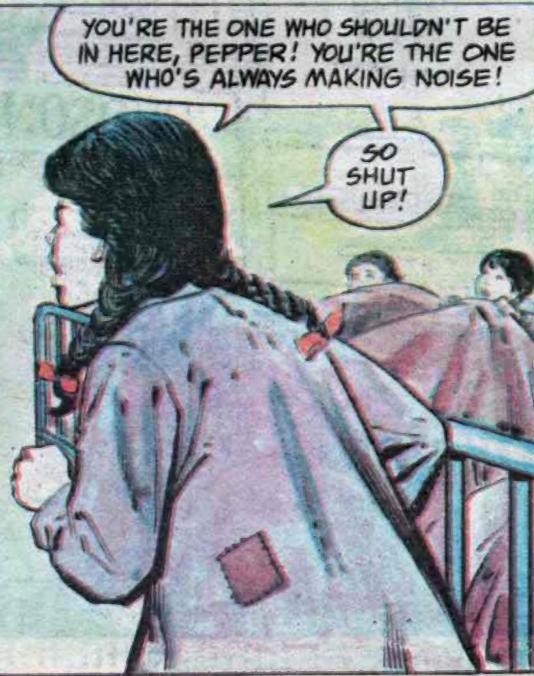
SITTING IN A SMALL
WINDOW ON THE TOP
FLOOR, A YOUNG
FRECKLED FACE GAZES
OUT AT THE SLEEPING
CITY...

WHERE ARE
THEY NOW?
WHAT ARE
THEY DOING?

WHY HAVEN'T
THEY COME BACK
FOR ME?!

HUDSON STREET ORPHANAGE

NYC
SANITATION





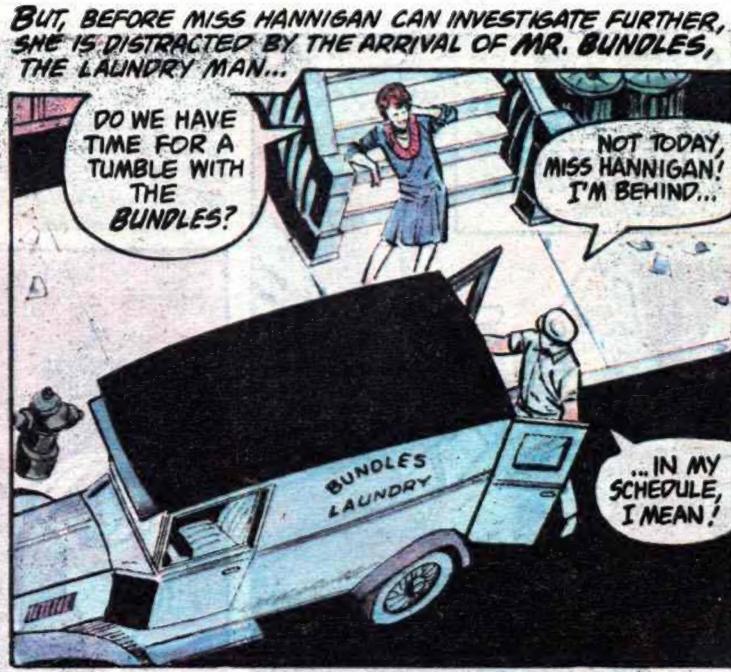
HOWEVER, AT THAT
EXACT MOMENT, A
MASSIVE FIGURE
THUNDERS TOWARD
THE GIRLS' ROOM...





ANNIE'S REPLY IS GIVEN,
THROUGH CLENCHED TEETH...





ARRIVING AT HIS LAUNDRY, MR. BUNDLES REMOVES THE BASKETS AND HURLS THEM INTO THE DARK AND STEAMY MAW OF HIS BUILDING...

BUNDLES LAUNDRY

HIDDEN WITHIN HER BASKET, ANNIE COWERS WITH FEAR! SHE KNOWS THAT SOON SHE, TOO, WILL BE THROWN INTO THE DEEP RECESSES OF MR. BUNDLES'S COAL CHUTE...



BUT THEN...

DON'T WORRY, LITTLE GIRL! I KNEW YOU WERE IN THERE!

I DON'T BLAME YOU FOR RUNNING AWAY FROM AN OLD BATTLEAX LIKE MISS HANNIGAN!

THANK YOU, MR. BUNDLES!



JOYFULLY, ANNIE DASHES DOWN THE STREET! SHE'S DETERMINED TO FIND HER REAL PARENTS...



HOWEVER, HER PRESENCE DOES NOT GO UNNOTICED...

EVERYWHERE ANNIE GOES, MEN SEEM TO BE SELLING THINGS... BUT NO ONE IS BUYING! SHE HAD HEARD THAT AMERICA WAS IN THE MIDST OF A GREAT DEPRESSION--



SUDDENLY, ANNIE REALIZES THAT SHE'S BEING FOLLOWED-- AND RACES INTO THE NEAREST ALLEY--



--WHERE SHE COMES UPON A GANG OF BOYS AT PLAY!

HEY! LEAVE THAT OLD DOG ALONE!

BUG OFF, KID!





MUTTERING,
THE BOYS TAKE TO THEIR HEELS...





FILLED WITH A
BOUNDOLESS, JOYOUS
FREEDOM, ANNIE
AND HER NEW-FOUND
FRIEND RENEW THE
QUEST FOR HER
LOST PARENTS...



BUT THEN...



LOOK WHAT I
FOUND UNDER
A ROCK, MISS
HANNIGAN!

ANNIE! MY POOR LITTLE
PEACH FUZZ! ARE YOU
ALL RIGHT? I WAS
WORRIED SICK!

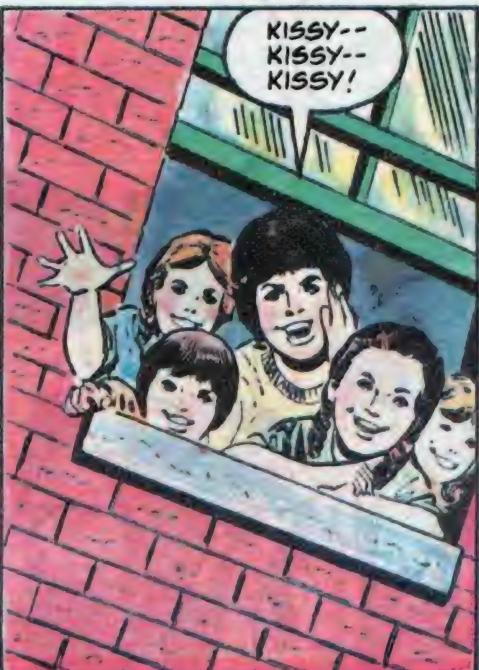


HOW CAN I
EVER THANK YOU
ENOUGH?

I BET WE CAN FIGURE
OUT SOMETHING...IF WE
PUT OUR HEADS
TOGETHER!



KISSY--
KISSY--
KISSY!



KILL!
KILL!
KILL!

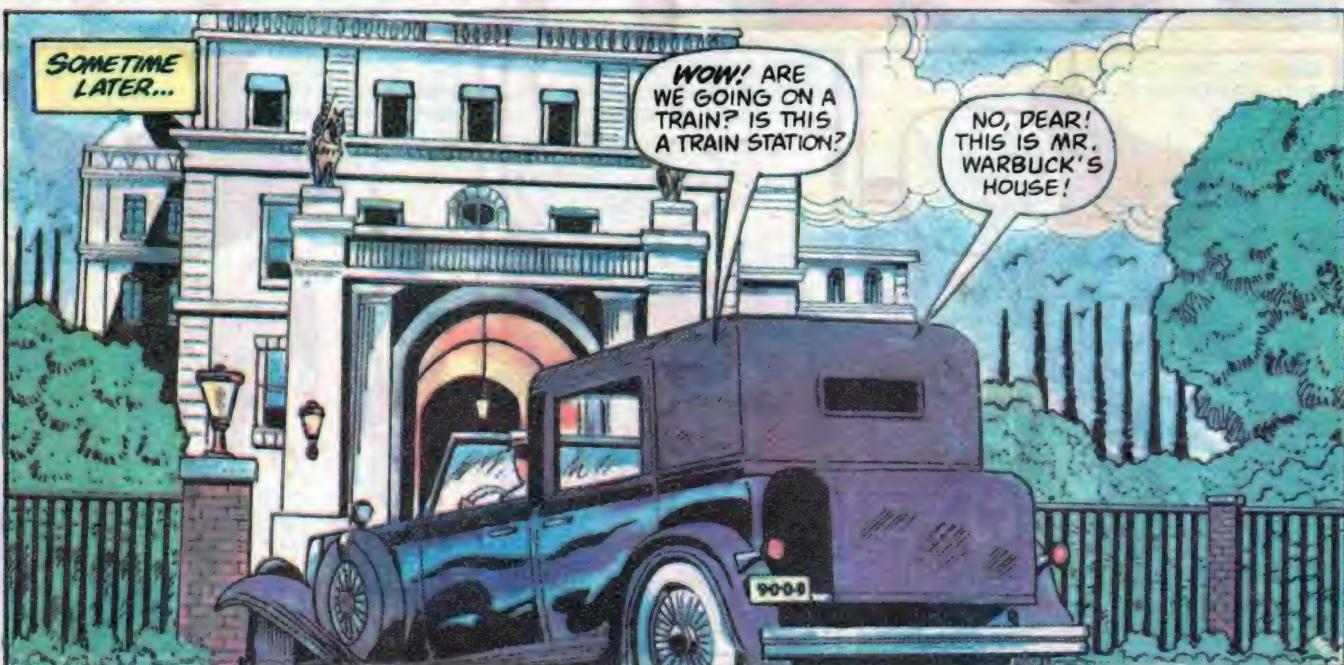


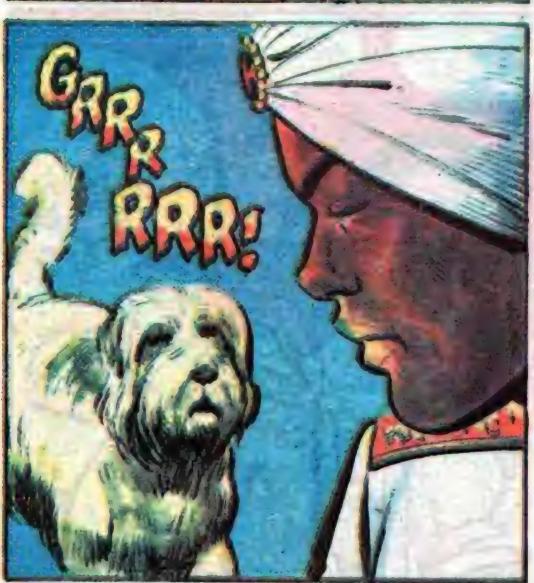














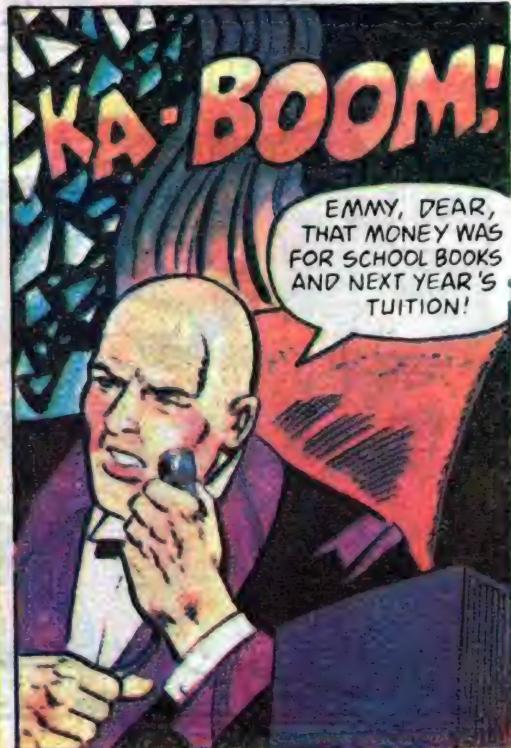
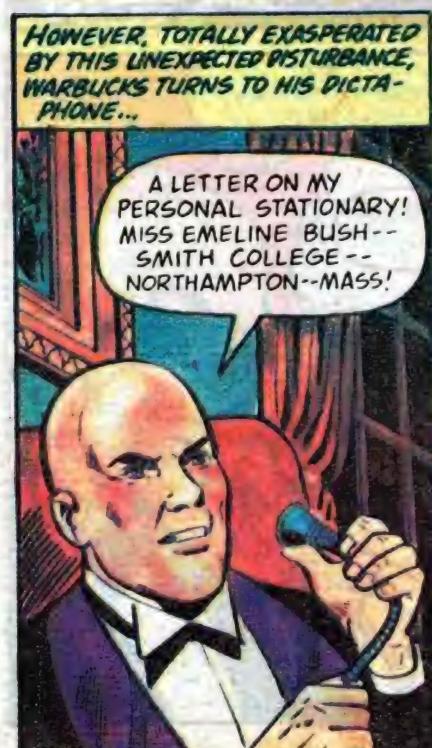
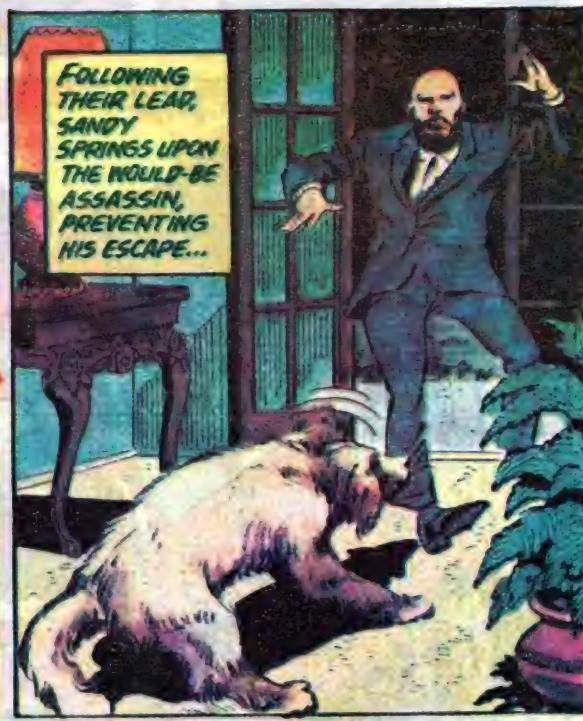
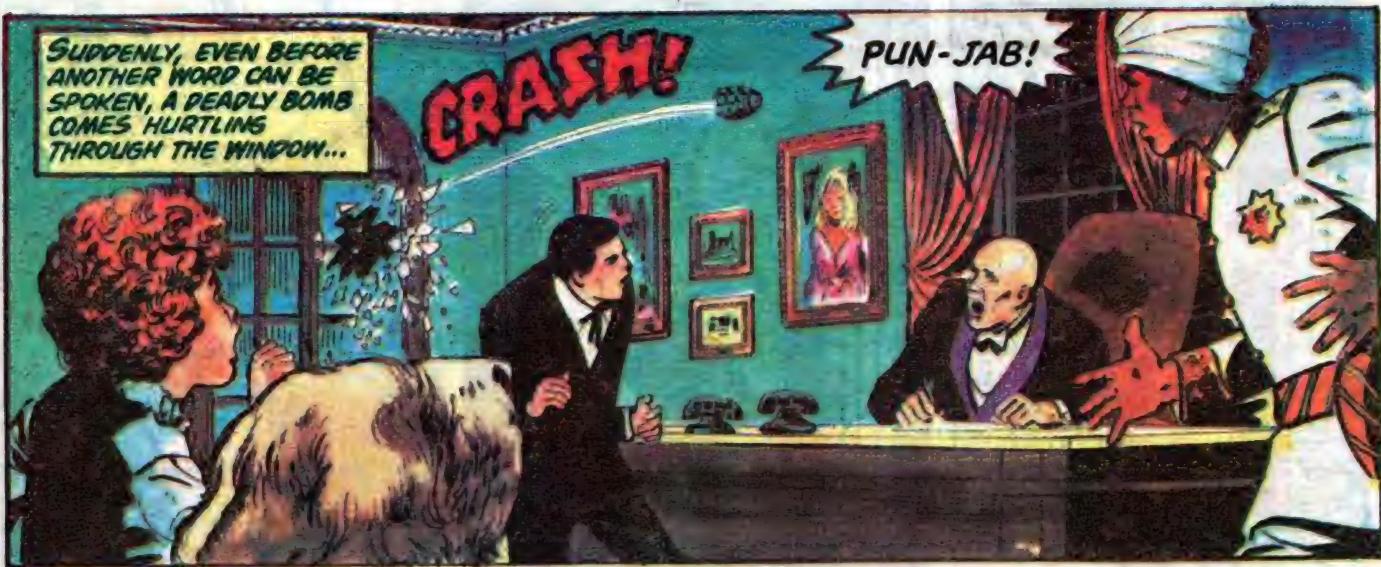


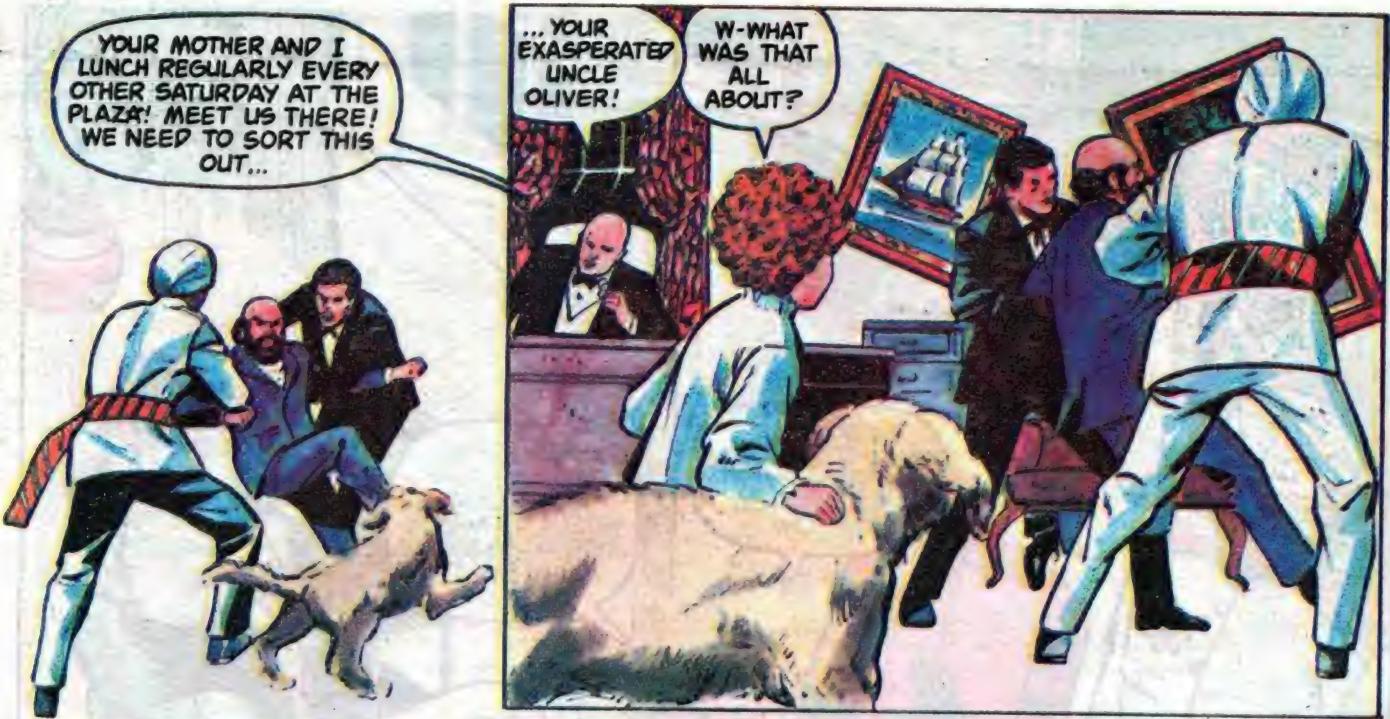






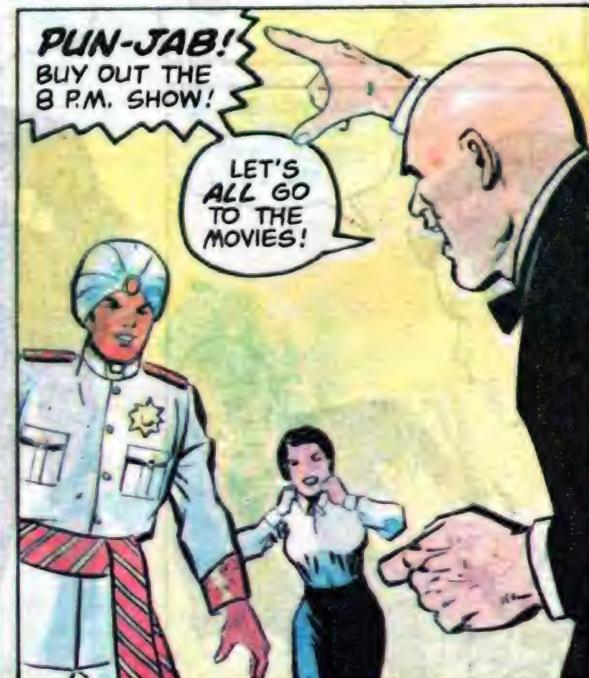
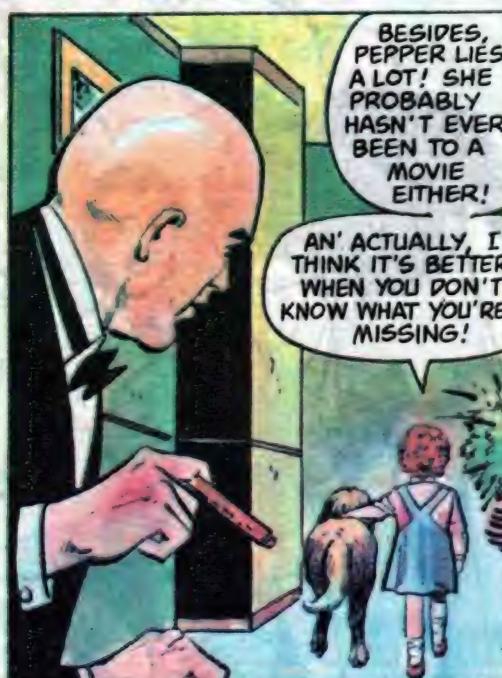
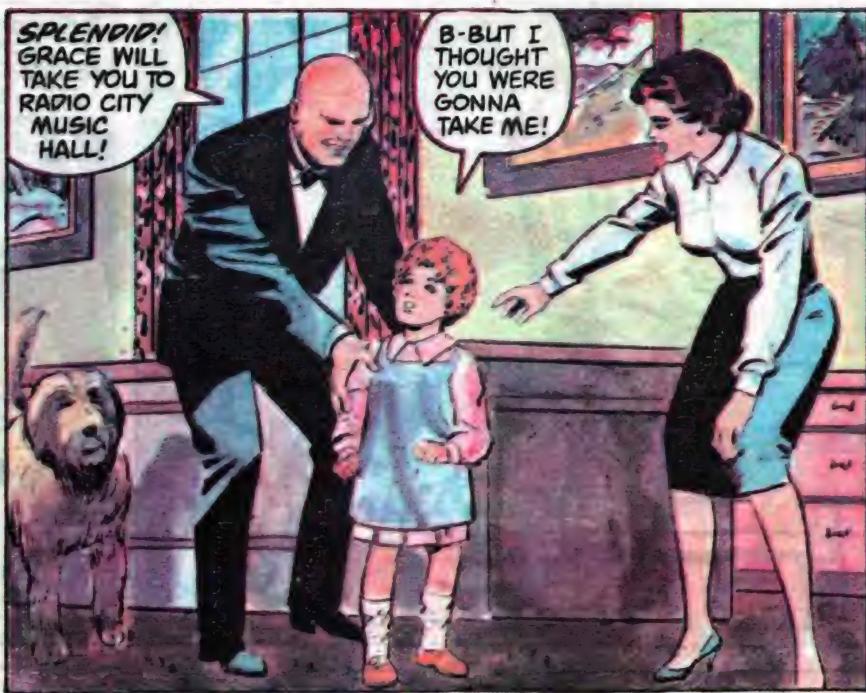






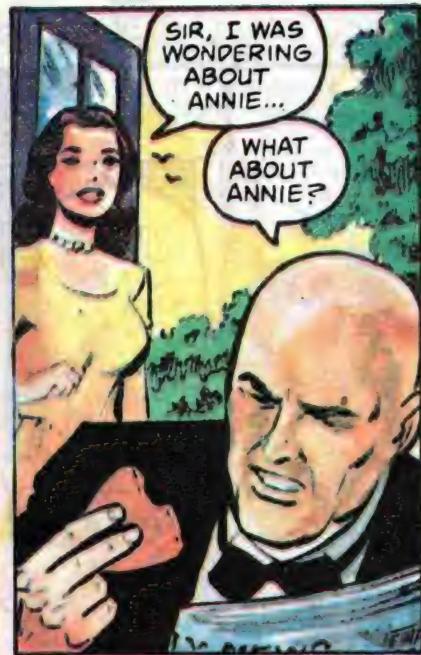
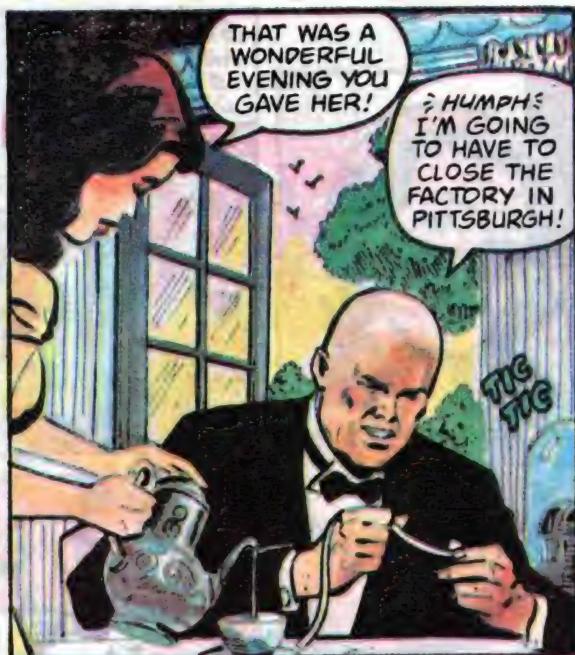


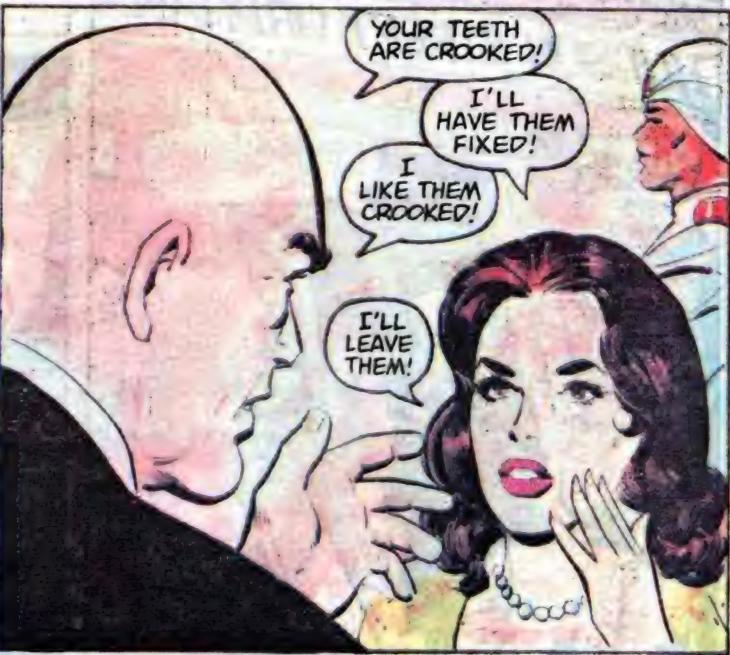


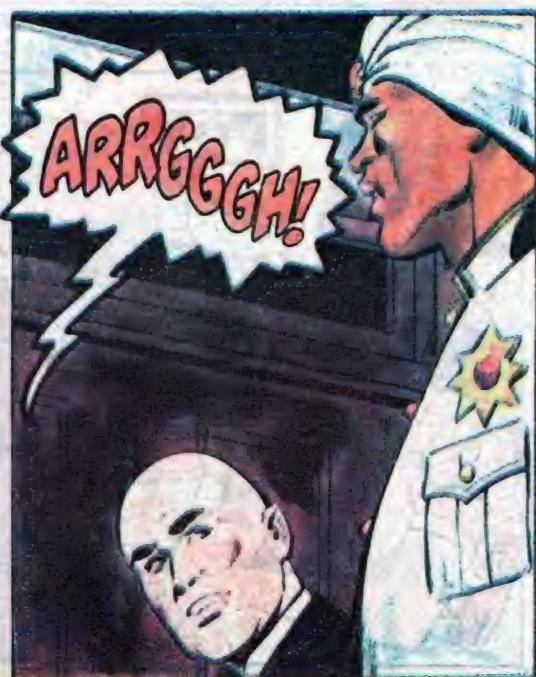
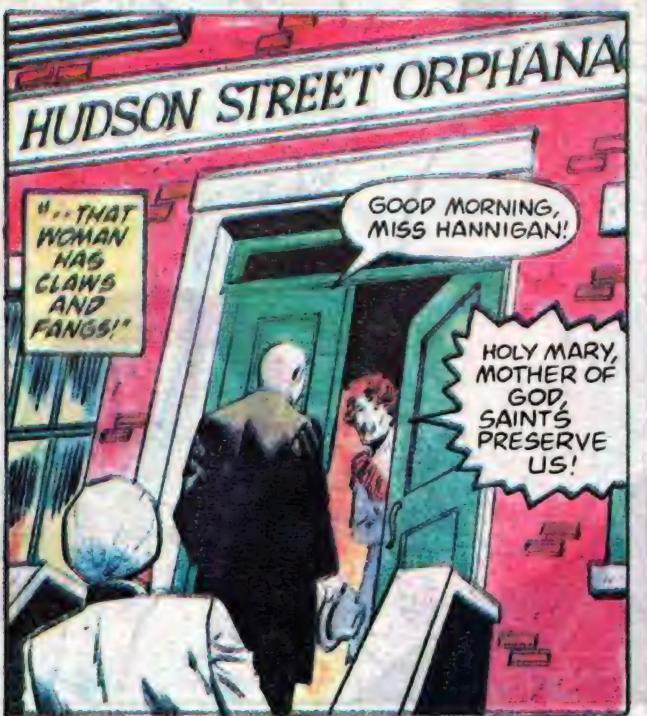
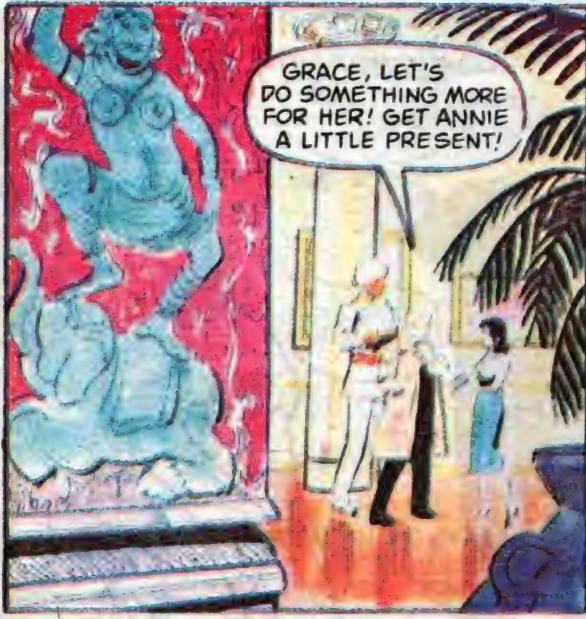


GLOWING WITH EXCITEMENT, ANNIE AND GRACE
ANXIOUSLY PREPARE FOR THE EVENING'S FESTIVITIES...

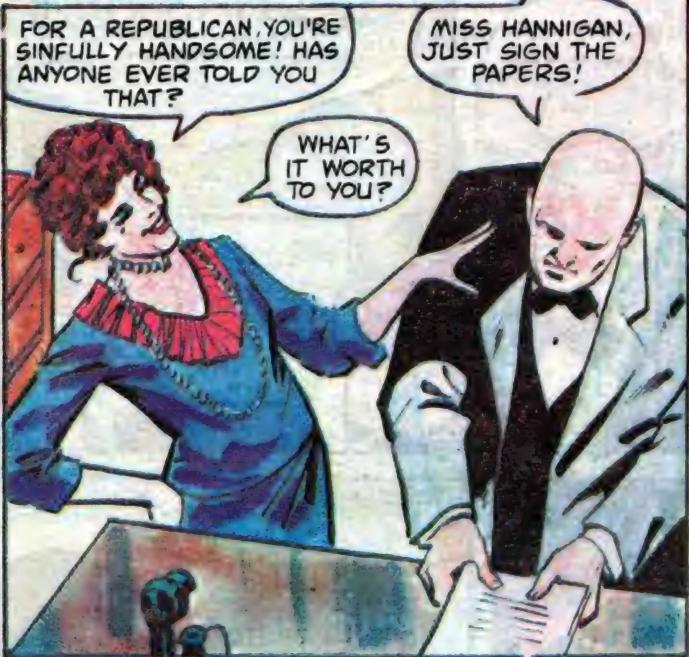








SHORTLY, IN MISS HANNIGAN'S OFFICE...



WHAT EXACTLY DO YOU MEAN?



ANNIE'S TOLD ME A LOT ABOUT YOUR OPERATION HERE!

SHE MISSES ME, HUH?



CLEAN SHEETS ONCE A MONTH-- NO SCHOOLING-- NO MEAT OR FRESH VEGETABLES! YOU'RE BREAKING EVERY CHILD WELFARE LAW ON THE BOOKS!

WOULD YOU LIKE TO SEE MY BEDROOM?



MISS HANNIGAN, DO YOU WANT TO KEEP YOUR JOB?

NOT IF THERE'S AN ALTERNATIVE!

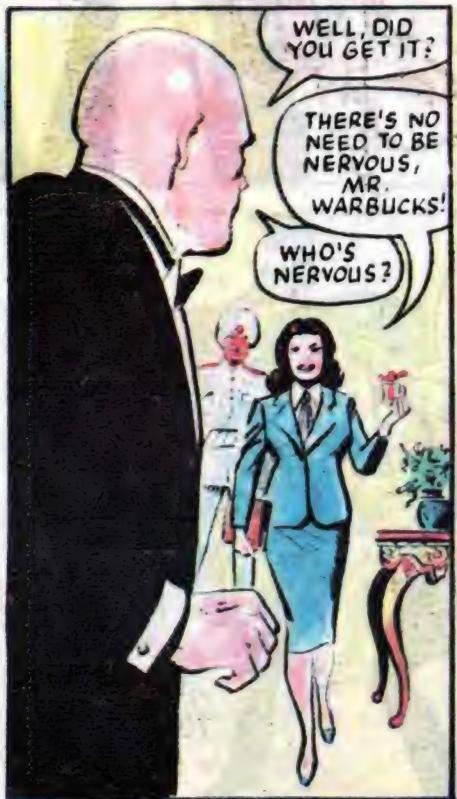
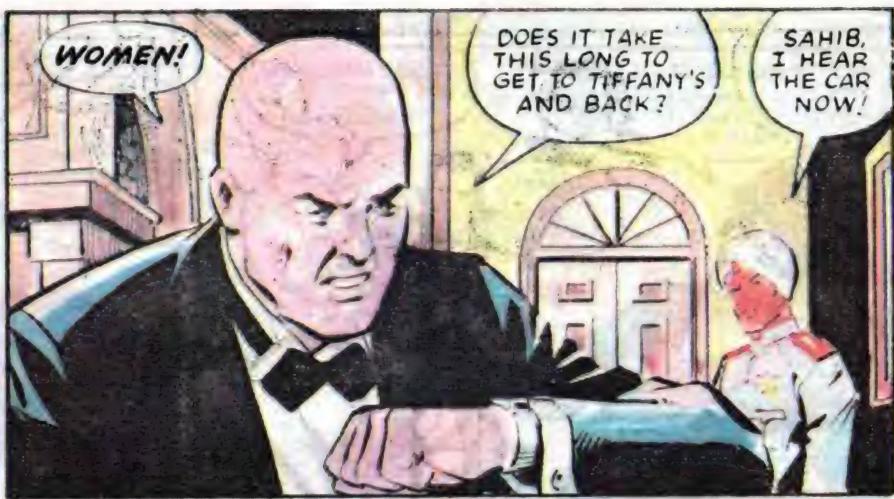


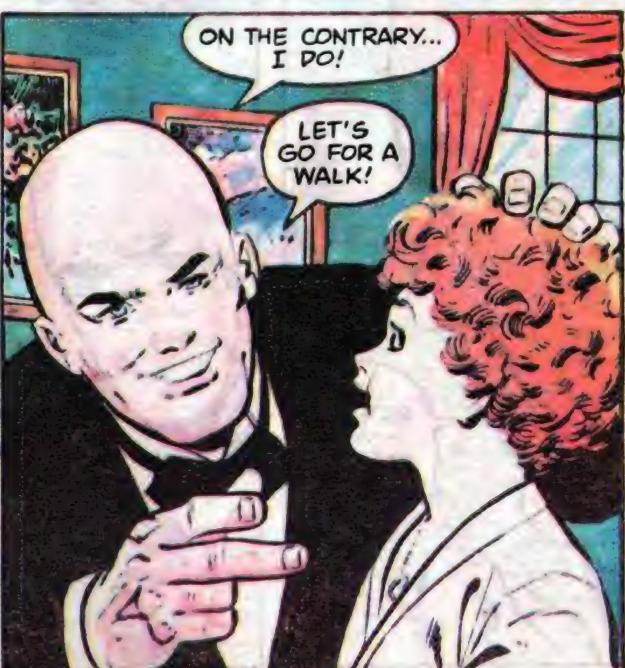
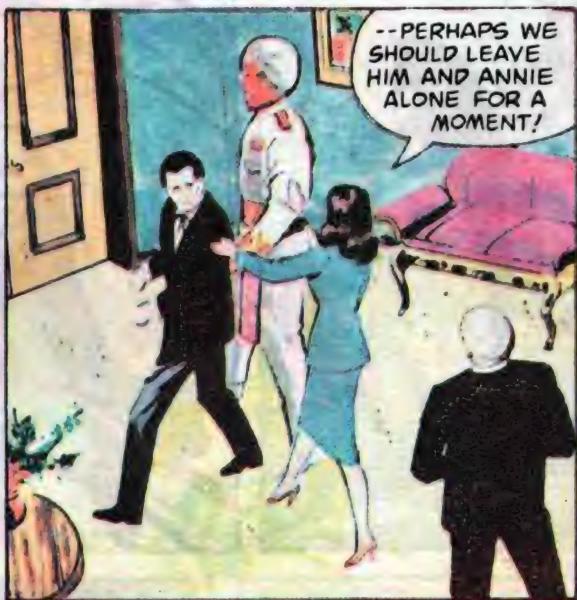
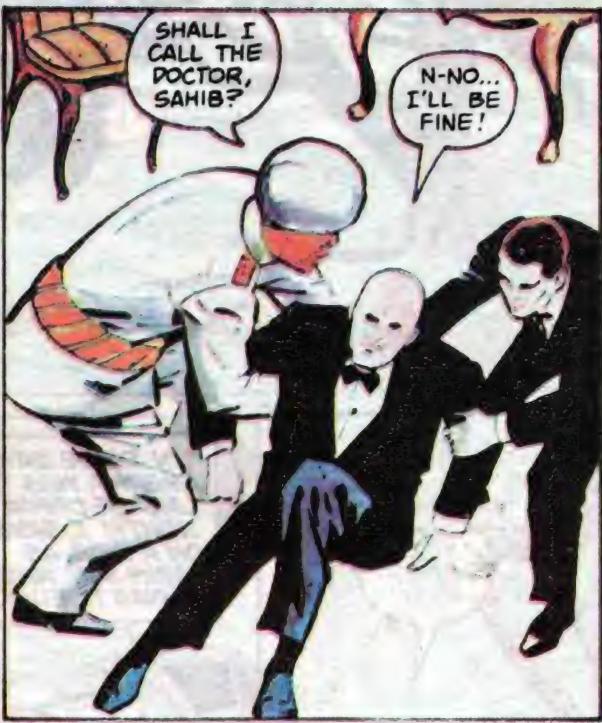
THE ALTERNATIVE IS-- THE STREETS!

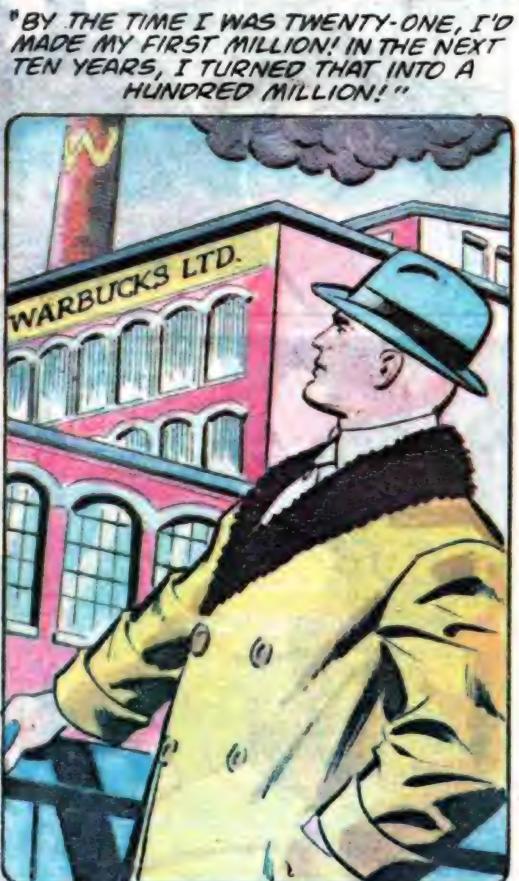
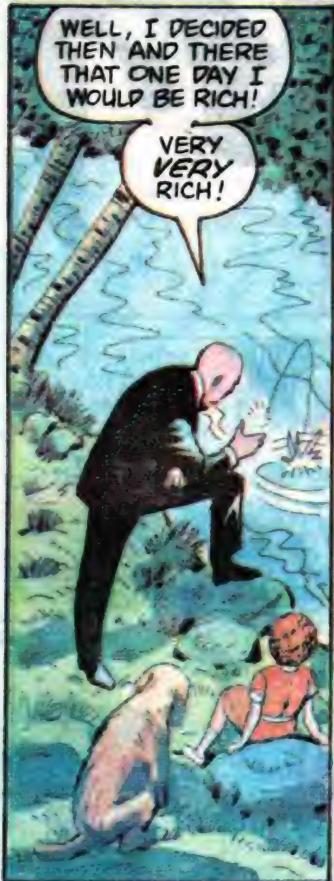


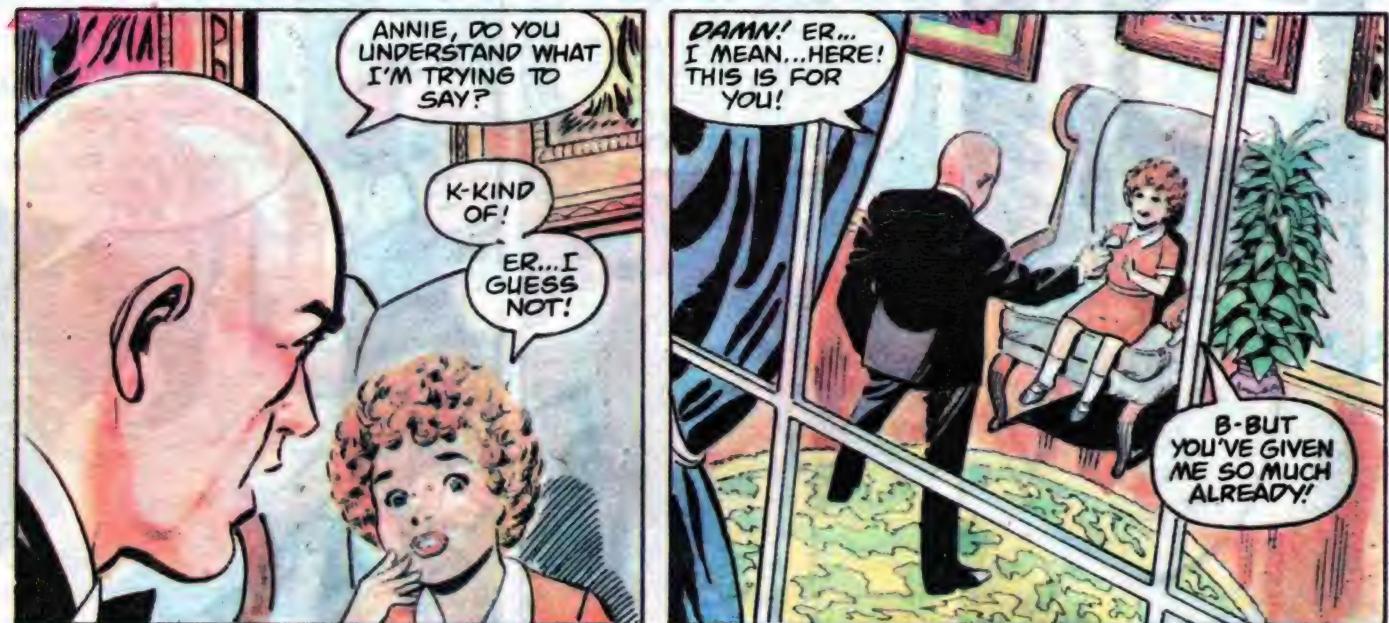
WELL, IF THAT'S THE WAY YOU FEEL ABOUT IT-- WHY DIDN'T YOU SAY SO--??

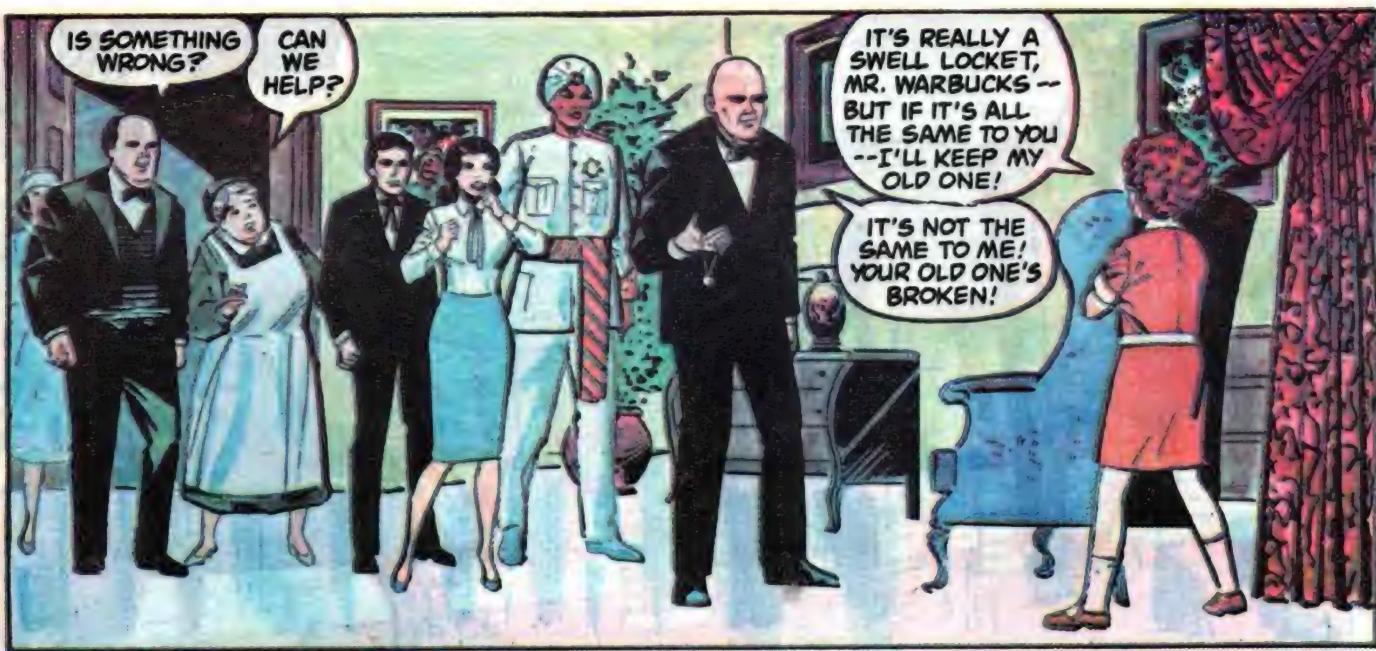




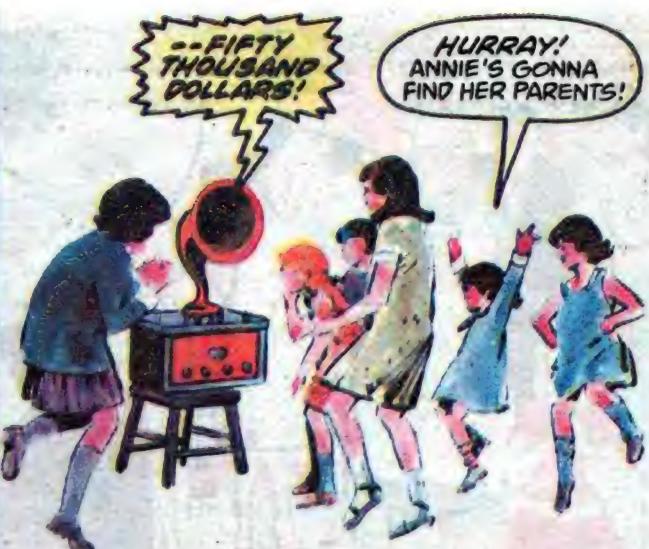


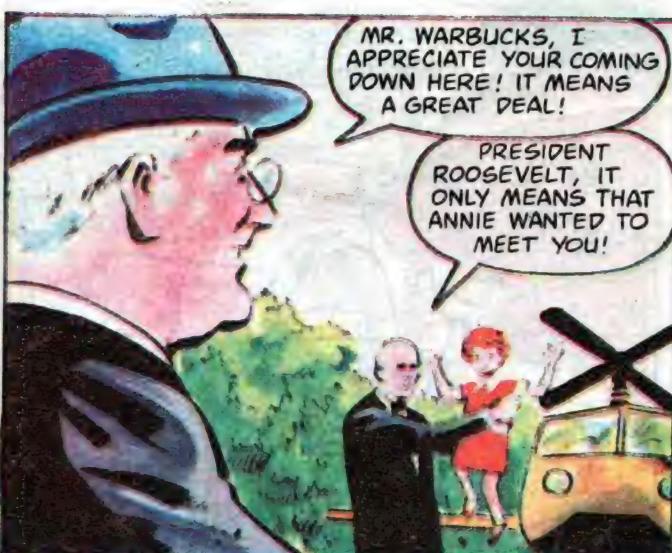


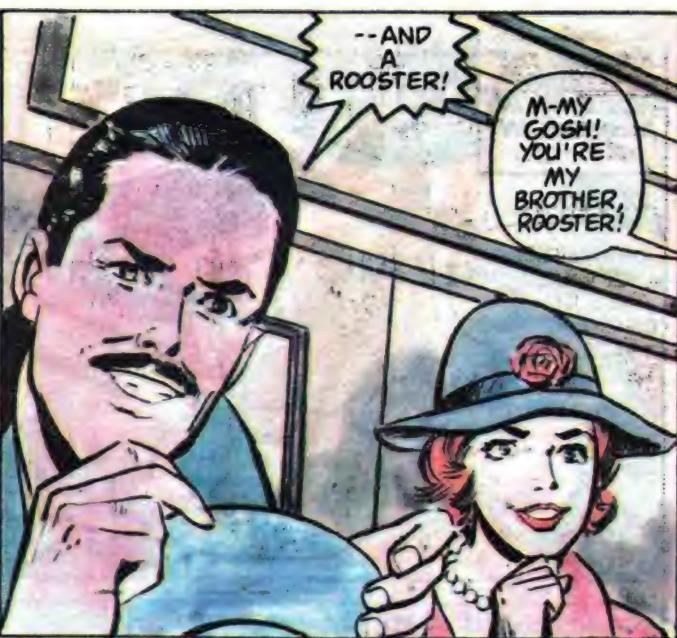


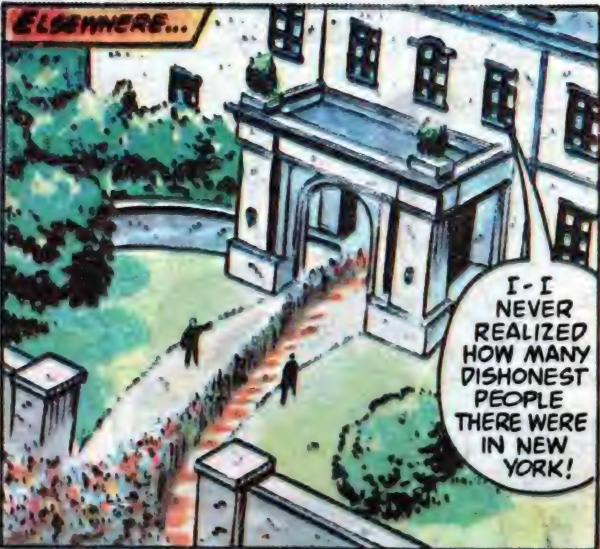




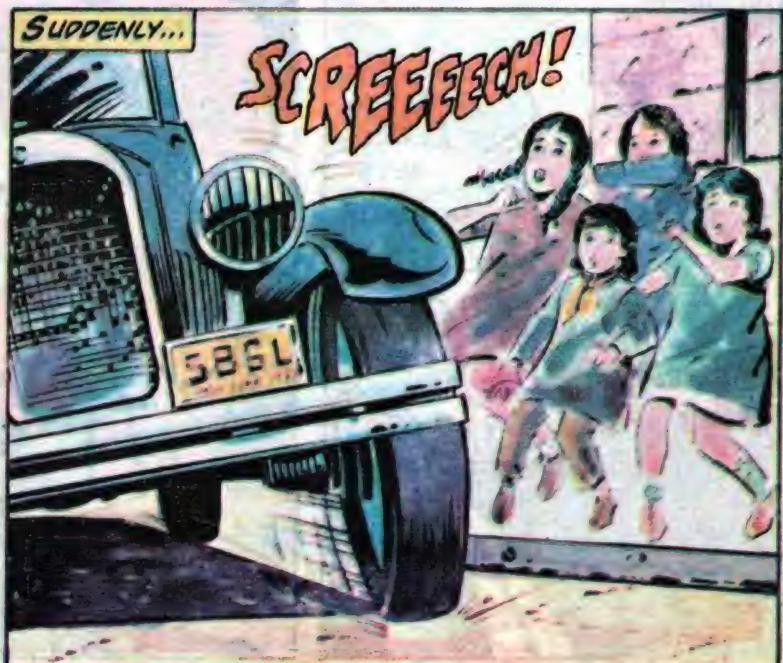
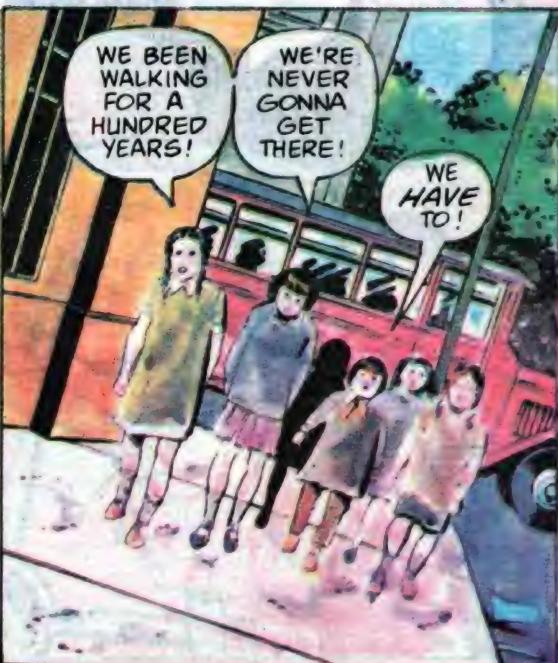
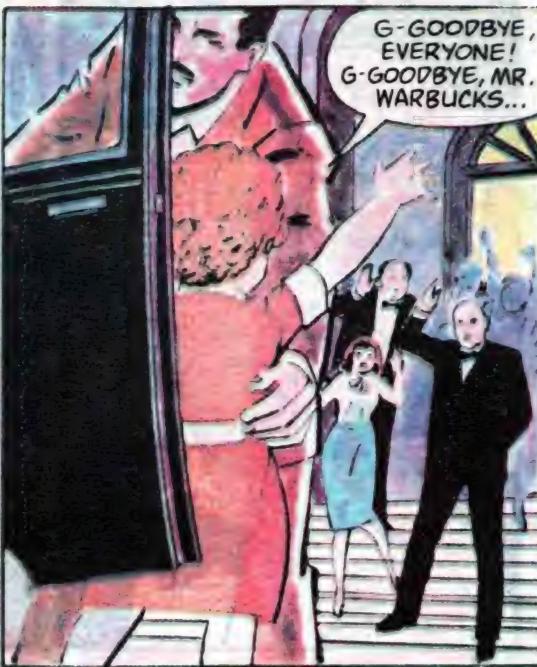


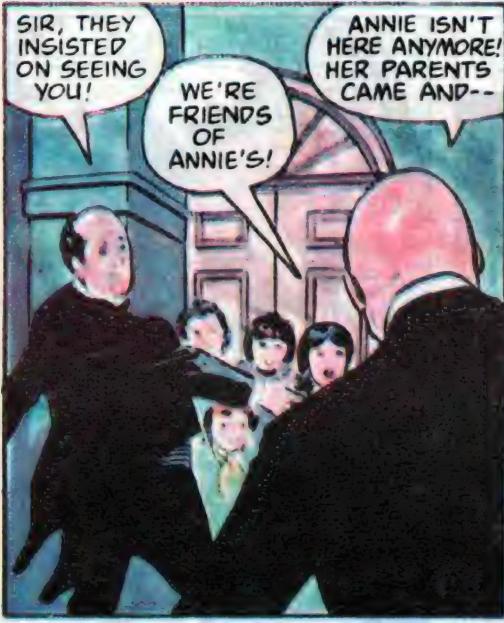












SUDDENLY, ANNIE GETS A BOLD AND DARING IDEA...

HEY, LADY! STOP THE CAR! I GOTTA GO TO THE BATHROOM!

I REALLY GOTTA GO!

WHAT-???

I AIN'T DRIVING TO ATLANTIC CITY IN NO PUDDLE-- NOT THIS LITTLE HONEY!

SCREECH!

HEY! SHE WAS PULLING A CON!

GRAB HER! SHE SNATCHED THE CHECK!

COLD WINDS RIP AT THE DESPERATE YOUNG GIRL AS SHE ATTEMPTS TO MAKE GOOD HER ESCAPE...

FORGET IT, KID! YOU'VE HAD IT!

HE'S REALLY GOING TO KILL HER!

ANNIE'S A LOATHSOME CHILD--NO DOUBT ABOUT IT--

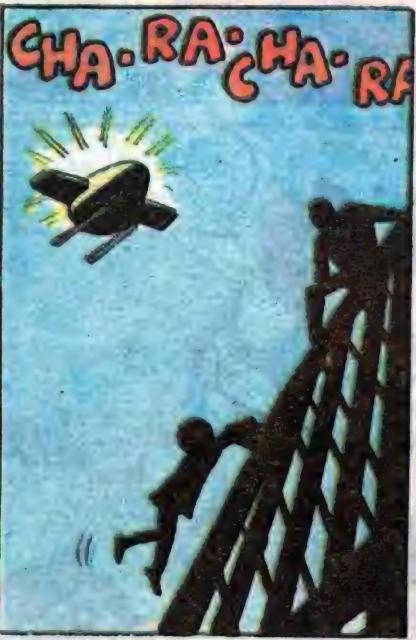
--A MONUMENTALLY, IRRITATING, HORRIBLE, DREADFUL, OBNOXIOUS CHILD--

--BUT THAT'S NOT ENOUGH TO KILL HER, ROOSTER!

GET AWAY!

TOO BAD FOR YOU, LITTLE GIRL!

YOU JUST RAN OUT OF PLACES TO HIDE, AND--



MEET THE STARS!

Aileen Quinn
(Annie)

The competition was tough — over 8,000 strong -- but auburn-haired, ten-year-old trooper Aileen Quinn came out on top, becoming the star of "Annie" in her very first cinematographic outing.

Her career began at age six with performances for the community theatre in her hometown of Yardley, Pa. This quickly led to roles with other regional companies, and she found herself featured in such diverse plays as "The King and I," "Gypsy," "Annie Get Your Gun," and "Carousel."

In early 1980, Aileen and her family heard about the nationwide search for an actress to play the title role of the movie version of the smash Broadway play, ANNIE. In August, Aileen and her mother joined over 2,000 other young hopefuls and their mothers outside the Plaza Hotel in New York City to audition for the part. Aileen emerged from the audition with a promise that she might be called back later. But, even if she wasn't, the experience had been enough to convince her — she wanted to become a professional actress.

Thus resolved, she asked her mother to find her an agent. In short order, Aileen found herself in three TV commercials.

Hearing of an opening in the stage version of ANNIE for a "swing" orphan, a youngster who would stand by and fill in for one of the regular child actresses should one of them fall sick, Aileen asked her agent to arrange an interview with the appropriate people. She was hired on the spot.

Thus began a long trek,



two hours each way, from her home in Yardley to New York City — just for the chance, maybe, of appearing on stage as a substitute for any one of the orphans in the cast. "The rehearsals, the studying for each of the roles were a lot of work," Aileen recalls, "but definitely worth it."

In more ways than one, it was — for, in November, Aileen and a group of other girls were called to Los Angeles for another round of auditions for the "Annie" role. Of that group, nine semi-finalists emerged. Aileen was one of them.

Director John Huston, producer Ray Stark, and executive producer Joe Layton narrowed that group down to three. And, once again, Aileen found herself in Los Angeles, this time performing in a screen test with Albert (Daddy Warbucks) Finney. In January, 1981 Aileen Quinn attended her first press conference, standing side-by-side with Ray Stark, John Huston, and Carol Burnett. Annie had been found!

This modern-day Shirley Temple, in addition to acting,

loves to draw and ice skate, and is devoted to her family and pets. And, like any other actress, of any age, she is already reading scripts for future roles.

Albert Finney
(Daddy Warbucks)

Hercule Poirot has shaved his head, and donned a tuxedo, and become the richest man in the world!

It seems incredible that eight years have passed since Albert Finney's memorable performance as Agatha Christie's famous Belgian detective in the excellent thriller, "Murder on the Orient Express" (for which he won the second of his two Oscar nominations). And, even more incredible, he now has four films being released, in addition to "Annie"!

The distinguished Englishman (a background he shares with his celebrated comic-strip character -- for, according to "Annie" creator Harold Gray, Daddy Warbucks was born in England and did not enter the United

Annie

States until he was twelve years old), Finney was always involved in acting -- doing considerable work, from the very beginning, in grammar school. He later won a coveted scholarship to the Royal Academy of Dramatic Arts. From there, he worked for two years with the Birmingham Repertoire, where he appeared in a number of Shakespearean productions.

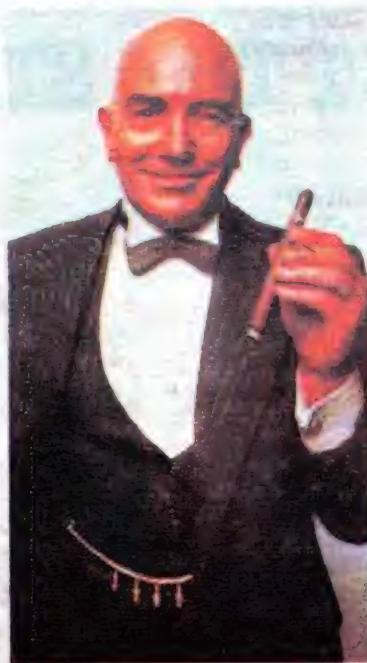
It was his role as Macbeth that caught Charles Laughton's eye, and the famous British actor invited the young Finney to make his London stage debut in "The Party." Albert Finney did and, over the next two decades, firmly established himself as one of England's finest stage actors, starring in plays ranging from "Hamlet" and "Luther" to "Black Comedy" and "A Day in the Death of Joe Egg."

Finney took the two plays, "Luther," and "A Day in the Death of Joe Egg," to Broadway, where he won enthusiastic public and critical praise -- winning Tony nominations for his roles in both productions.

But the London stage has ever been his home, as evidenced by his recent starring performances for the London National Theatre in "The Country Wife," "The Cherry Orchard" and "Macbeth."

Finney received national prominence in the United States with his portrayal of Fielding's lusty adventurer in Tony Richardson's movie adaptation of "Tom Jones." It was his role as Tom that won Finney his first Academy Award Nomination, and catapulted him to international stardom.

Shortly thereafter, he made a cameo appearance in "The Victors," and starred in a remake of the classic suspense play, "Night Must Fall." With Audrey Hepburn, he starred in the production of "Two for the Road," a memorably bittersweet look at modern marriage. Not satisfied with remaining in



front of the camera, Finney expanded his talents and experiences by becoming director and star in the movie, "Charlie Bubbles," for which he earned considerable acclaim for his efforts on both sides of the camera.

"Scrooge" was next for the multi-faceted actor, followed by a memorable interpretation of an aspiring detective in "Gumshoe," and a stunningly vivid portrayal of an embittered husband in "Alpha Beta." Then, in 1974, he copped one of the most sought-after roles in the movie world, when he was selected to play Hercule Poirot in "Murder on the Orient Express."

The flood of Finney films to appear, after so long, begins with Orion Picture's "Wolfen," produced by Rupert Hitzig and Alan King, and featuring new and unique special effects from "Star Wars" alumnus Robbie Blalack. "Loophole," a bank caper film, was finished shortly before he accepted a part in Michael Chrichton's movie, "Looker." "Shoot the Moon," finished less than a month before filming was to begin on "Annie," places him opposite Diane Keaton in a contemporary love story directed by Alan Parker.

Albert Finney is a part-

ner in his own production company, Memorial Enterprises, and has the distinction of bringing stardom to actor Malcolm McDowell ("A Clockwork Orange") in Lindsay Anderson's "If." The company has also produced "Spring and Port Wine," starring James Mason; "Gumshoe," and Anderson's "O Lucky Man," which also starred McDowell.

He has a number of offers awaiting his decision and selection after "Annie." And if "Annie," the movie, proves to even half as captivating as "Annie," the Broadway play, and spawns a sequel, maybe we'll be seeing the highly independent actor once more entering the barbershop, not for a haircut, but for a shave -- all over his head! Leapin' lizards! What a price to pay in order, for a few weeks at least, to be the richest man in the world!

**Carol Burnett
(Miss Hannigan)**

Once again, Carol Burnett displays her incredible range and dynamic talent with her portrayal of the delightfully wicked head-mistress of the dreary orphanage that is Annie's home.

The demands of playing a woman who is so romantic with men, and so demonic with children, would be challenging to any actress, she concedes. But, at the same time, it is this challenge that makes the role so exciting. And, of course, the opportunity to be in a movie based on one of the most famous comic-strip heroines, would be a chance hard to resist, indeed.

Ms. Burnett feels that, as with any role she plays, her primary responsibility is to perform to the best of her ability. She acknowledges the long and distinguished history of Annie -- from the comic-strip to Broadway play, and now the silver screen -- and feels that the movie will further embellish

Annie

the "Annie" legend.

She was a young Texas girl with tall ambitions and incredible talent when she made her nationwide debut on the "Tonight Show" with Jack Paar, performing the now-classic song, "I Made a Fool of Myself Over John Foster Dulles."

That premiere, and its memorable performance, was more than enough to secure her a position on one of the most prestigious variety TV programs of the time, "The Garry Moore Show." It was there that she captivated everyone, and forever won herself a place in the audiences' hearts, with what has almost become her trademark role: the cleaning lady.

Her success on television led to the starring role in the stage production of "Once Upon A Mattress." In addition, she found herself called to appear in many television specials with such famous stars as Julie Andrews, Lucille Ball and Rock Hudson. But her star had only begun to shine; the second major turning point of her career was the premiere of her own show, appropriately titled, "The Carol Burnett Show."

For the next eleven years, Carol not only saw her show win 18 Emmy Awards (five for herself), she discovered herself catapulted to the pinnacle of fame and becoming, according to a poll conducted by the A.C. Nielsen Company, the most popular all-around female entertainer in the United States for not one, but three straight years!

As before, Carol found time for many other projects for both television and the silver screen. Her most memorable TV specials include "Julie & Carol at Lincoln Center" and "Sills & Burnett at the Met." She starred with Walter Matthau in the Universal production of "Pete 'n' Tillie," which earned her widespread critical and popular acclaim. Then, she was again teamed up with

Walter Matthau to star, along with Jack Lemmon, in Universal's remake of "The Front Page."

During this period of productivity, award upon award was heaped upon her by the public (four People's Choice Awards), the entertainment industry (the aforementioned Emmys, plus six consecutive Fame Awards as Best Comedienne and six consecutive Golden

she leaped into new projects, starring in "Same Time, Next Year" at the Huntington Hartford Theatre in Los Angeles, appearing in (and receiving another Emmy nomination for) the dramatic TV movie, "Friendly Fire," and starring in four motion pictures. Two of them — "A Wedding" (which garnered her the Best Actress Award at the San Sebastian Film Festival) and "Health" —



Globe Awards from the Hollywood Press Association, not to mention five Photoplay Gold Medals as the Most Popular Television Star), and the news media (she was selected by *The Los Angeles Times* as Woman of the Year). And, as if that weren't enough, in 1977, a Gallup poll named her one of the world's 20 most admired women!

Others might have been tempted to bask in the acclaim, and sit on their laurels after the end of such a popular TV series, but not Carol. Almost immediately,

were for director Robert Altman ("M*A*S*H," "Popeye," "Nashville," etc.). The other two — "The Four Seasons," playing opposite Alan Alda for Universal Pictures, and "Chu Chu and the Philly Flash," playing opposite Peter Falk for 20th Century Fox — also earned her kudos.

As to her future? Many projects being discussed are in the works — which way she goes is anyone's guess. But, one thing can be certain, Ms. Burnett will soon be making entertainment history again, no matter what.

Annie



Bernadette Peters
(Lily)

"I wanted to be a waitress, I swear," says Bernadette. "I used to live in Queens, and after my piano lessons in Manhattan, I'd go to this coffee shop and meet my sisters and friends. And there was this waitress who was terrific. I used to watch her and think, God, what a neat job... I guess I just wanted to be busy, and now I am."

What was food service's loss was most definitely Hollywood's — and the world's — gain. For this incredibly lovely lady is not only an accomplished actress, winning wide-spread acclaim for her performances on stage, screen and TV, but she is also an outstanding dancer and singer. Her 1980 record album, released by MCA, hit the charts with a bullet and produced a much-played hit single, "Gee Whiz."

Bernadette plays the vamp, Lily St. Regis, the hard-hearted girlfriend of Tim Curry in "Annie," the Ray Stark Production of a John Huston Film for Columbia Pictures.

At the tender age of five, when other girls her age

were playing with dolls, she made her first entertainment appearance on TV's "Horn & Hardart Children's Hour." That was just the start. Soon she found herself working on the shows "Juvenile Jury" and the popular "Name That Tune." This was followed with a stage debut in the New York City Center production of "Most Happy Fella" and a subsequent tour in the play "Gypsy."

But it wasn't until she reached the "old" age of nineteen that the public stood up and took notice of her. The role was the singing, tap-dancing Ruby, the play was "Dames at Sea." Suddenly, Bernadette Peters found herself the toast of New York City.

One successful play led to another, and another, and then another! She performed in a musical version of "La Strada," and followed that with a stunning rendition in the revival of "On the Town," for which she garnered her first Tony nomination. She then landed the starring role of Mabel Normand in David Merrick's play "Mack and Mabel," where she received her second Tony nomination.

Such attention did not go unnoticed in Hollywood. Before the footlights even had a chance to fade, Bernadette found herself opposite — and occasionally in the embrace of — Burt Reynolds in "The Longest Yard." Then she became a foil for Rod Steiger in "W.C. Fields and Me."

But, it was "Silent Movie" that propelled her firmly into the silver screen limelight. Her off-the-wall depiction of silent screen star Vilma Kaplan, whom Bernadette calls, affectionately, "One of the dirtiest vamps who ever lived," etched her indelibly into the minds of the movie public. The clamor for more could be heard from coast to coast.

It was TV that latched onto her first. She became a

regular on "The Carol Burnett Show" and, in fact, co-starred with Ms. Burnett in the CBS movie "Once Upon a Mattress." Soon after, she was co-starring with Joel Grey in another CBS television production, "George M!"

Then, in 1976, Norman Lear ("All in the Family," "Maude," "The Jeffersons," etc.) asked her to play a liberal opposite a conservative (Richard Crenna) in the controversial comedy, "All's Fair."

Television soon gave way to the movies once again, when Bernadette channeled her energies into her performance in Steve Martin's smash movie, "The Jerk."

And, as if fulfilling her own prophecy of always wanting to be busy, Bernadette starred in not one, but two films to be released in 1981! The first, "Tulips," co-stars her with "Welcome Back, Kotter" star, Gabe Kaplan. The second is the Universal release of the Michael Phillips production of "Heartbeeps." Director Alan Arkush described it as a fable about a makeshift family of robots in 1995 that wanders out of a robot repair facility and explores the "unknown world." Bernadette plays AquaCom-89045, the "wife" of ValCom-17485 (Andy Kaufman) in this engaging comedy.

Yet, that is just the start of the Bernadette Blitz, for 1982 heralds her appearance with Steve Martin, again, in the musical "Pennies from Heaven." And, of course, after that follows the release of... "Annie"!

An extremely private person, Bernadette prefers to keep her plans, both personal and professional, undisclosed for the immediate future. "I'm such a public person that I need something left for myself," she states. Thus, though she won't reveal anything specific, she did concede that "Annie" is certainly not the last public appearance of Bernadette Peters this year!

Annie

Tim Curry (Rooster Hannigan)

Tim Curry, who plays the charming but determined villain in "Annie," boasts a long list of credentials that prove his emergence as one of the most dynamic and exciting young actors of the Eighties.

While Tim made "The Rocky Horror Picture Show," the premiere cult classic film of all time, more recently he delivered a stunning interpretation of Wolfgang Amadeus Mozart in the much-acclaimed Broadway production of "Amadeus."

Like his co-star, Ber-

bridge and, later, to Birmingham University, from which he graduated with Combined Honors in drama and English.

His first professional break-through was in the London production of "Hair." His performance at London's Royal Court Theatre lasted over fifteen months. After that, he appeared in "Galileo," "Danton's Death," and "The Sport of My Mad Mother." This was followed by roles in "Titus Andronicus" and "After Haggerty" for the Royal Shakespeare Company.

Adding to his eclectic repertoire, he did opera at Sadler Wells and sang Puck in Benjamin Britten's "A

From there, Tim appeared in Tom Stoppard's adaptation of a Victorian satire, "Three Men in a Boat," for BBC-TV. Immediately afterwards, he was again on stage, once more with the Royal Shakespeare Company, in Stoppard's award-winning "Travesties," which played both in London and on Broadway.

His other major appearances in Britain include the title role in the six-part BBC-TV series, "The Life of Shakespeare," and guest star appearances in "Rock Follies" for Thames TV and "City Sugar" on Scottish TV.

Tim starred with Alan Bates, Susanah York and John Hurt in the movie, *The Shout*, winner of the Grand Jury Prize at the Cannes Film Festival of 1978, and appeared as the hyperkinetic disc jockey in Robert Stigwood's film *Time Square*.

Ann Reinking (Grace Farrell)

Concealing a dancer's grace and model's face behind the facade of a prim private secretary was a major challenge for actress Ann Reinking in the motion picture version of "Annie."

The pose, however, did not last long, allowing Miss Reinking to let her hair down and sweep into the musical production number with the same dancing and singing verve that has won her a string of awards, including the Drama Desk Award and a Tony nomination for her first Broadway show, "Goodtime Charley." She won Theatre World, Clarence Derwent, and Outer Critics Circle Awards for her second, "Over Here."

Following "Over Here," her career took off like a series of entrechants with a succession of hit Broadway musicals: "Pippin," "Coco," "Cabaret," "Chicago," "A Chorus Line," and "Dancin'," winning for the last her second Tony nomination and



nadette Peters, in addition to his talent as an actor, Tim Curry also can be a versatile singer. He is one of the main featured singers on *The Rocky Horror Picture Show* soundtrack, and has released two of his own albums -- "Ready My Lips," in 1978, and "Fearless," in 1979. His third album for A&M records, as yet untitled, is scheduled for release soon.

Tim Curry was born in Cheshire, England, the son of a Methodist chaplain the Royal Navy. Tim's love for acting took him to Cam-

bridge and, later, to Birmingham University, from which he graduated with Combined Honors in drama and English.

When *The Rocky Horror Picture Show* left London to go to New York City and Los Angeles, Tim followed. Eventually, he reprised his role in the famous 1975 film version.

Annie

the sobriquet, "terpsiglorious" from Time magazine.

Miss Reinking made her motion picture debut in "Movie, Movie" with George C. Scott and was next reunited with her longtime friend and mentor, choreographer Bob Fosse, in the film, "All That Jazz." "Annie" is her third feature film.

One of seven children, the Seattle-born Miss Reinking was smitten with the dancing bug early in life, while watching a fellow student do her stuff in a sixth-grade talent show.

At 11 she began ballet

being dropped on her head, and sustaining a fractured back, she proceeded in short order to make believers out of everyone else, too.

A vibrant, ebullient young woman, she has recently been doing some straight acting, particularly on TV, and is delighted with the opportunity "Annie" provides in the evolution of her career.

"Dancing, singing, and acting are all aspects of performing," she says, "and I'm a performer. The public isn't interested in most dancers as they get older; they want

**Ray Stark
Producer**

In the Hollywood tradition of powerful independent producers who relied on their own vision and taste to create a series of landmark films, producer Ray Stark has been a major creative force in motion pictures. He has also been prolific, with an output more closely resembling that of a major studio team than of an individual.

In 1980 his work in motion pictures was recognized officially when he received the most prestigious honor given by the Academy of Motion Picture Arts and Sciences, its Irving G. Thalberg Memorial Award for a lifetime of achievement in film.

Continuing his extraordinary career is his latest film, "Annie," the motion picture version of the smash Broadway musical. It carries the promise of being the most successful film he has yet produced and is perhaps the most entertaining.

An exceptionally tenacious worker, Stark carries his commitment to a film from the initial story conferences through production to the painstaking and imaginative promotion of the finished product.

His 30-year tenure at the top in a business noted for professional ups and downs, however, is perhaps mainly due to the unique working relationships he has established with so many of the creative people in the industry, a facility which has served him well in his earlier career as an agent.

Stark began his career soon after World War II by selling Red Ryder radio scripts written by his Shakespearean professor at Rutgers University. Before long, he was handling such outstanding literary talents as Raymond Chandler, J.P. Marquand, James Gould Cozzens, and Ben Hecht, undoubtedly this early experi-



lessons after overcoming parental objections to the alleged wickedness of the theatre and their doubts about its long-term viability as a source of income.

A Ford Foundation scholarship to the San Francisco School of Ballet and a subsequent apprenticeship with the Joffrey Ballet Company in New York helped dispell whatever lingering doubts they may have had about her finding work.

She was still in her mid-teens when she went to New York, and, despite sprained ankles, torn hamstrings,

to see someone who can still jump high."

It may be that the legs go before the lungs, but she allows that, "If the audience falls in love with you and you become a big star, they want to see you no matter what. Like Gwen Verdon, Chita Rivera, Alicia Alonso, Margot Fonteyn, Fred Astaire."

She is far too modest to add Ann Reinking to that list, where she properly belongs. And far too vital to think about hanging up the shoes for many, many years to come.

Annie

ence accounts in large part for his continuing belief that the story is the essential foundation of good filmmaking.

Later he joined the Famous Artists Agency and represented such personalities as Lana Turner, Ava Gardner, William Holden, Kirk Douglas, Richard Burton, and several hundred other clients.

In 1957, Stark resigned his executive position with Famous Artists to form, with Eliot Hyman, an independent production company which became Seven Arts Productions. During his period with Seven Arts, Stark acquired a dazzling group of books and Broadway plays for filming and supervised over 50 feature productions.

In this busy schedule, Stark also found time to personally produce two films directed by John Huston. "The Night of the Iguana" starred Richard Burton, Ava Gardner, and Deborah Kerr and was released in 1964; "Reflections in a Golden Eye" starred Elizabeth Taylor and Marlon Brando and was released in 1967. Based on the works of Tennessee Williams and Carson McCullers, respectively, the two pictures earned serious attention from both critics and audiences.

Rastar Productions was formed in 1966 to produce the film version of Ray Stark's Broadway hit, "Funny Girl," based on the life of Fanny Brice. The nearly 10 years of devotion that Stark brought to "Funny Girl" resulted in a film that outdistanced even its Broadway original in rave reviews and outstanding business and was nominated for an Academy Award as Best Picture. Its success was especially gratifying to Stark since his wife, Frances, is Fanny Brice's daughter.

A succession of major films followed this initial triumph, among them John Huston's "Fat City"; "Sum-



mer Wishes, Winter Dreams," which won Joanne Woodward an Academy Award nomination; "Robin and Marian," which marked Audrey Hepburn's return to the screen; and "The Electric Horseman," starring Robert Redford and Jane Fonda.

There have been four movies, in addition to "Funny Girl," starring Miss Streisand: "The Owl and the Pussycat" with George Segal; "For Pete's Sake"; "The Way We Were," with Robert Redford; and "Funny Lady," with James Caan, the last two personally produced by Stark.

There have also been seven Neil Simon films, among them "The Sunshine Boys," which won George Burns an Academy Award; "California Suite," which did the same for Maggie Smith; and Stark's production of "The Goodbye Girl," ditto for Richard Dreyfuss.

Others in the astonishingly productive Neil Simon-Rastar collaboration include "Seems Like Old Times," with Goldie Hawn and Chevy Chase; "The Cheap Detective," starring Peter Falk; "Chapter Two," with James Caan and Marsha Mason; and the all-star "Murder By Death," which was Columbia's most successful film in 1976.

In fact, while Rastar Films has produced films for all the major studios, Columbia Pictures has grossed more than \$400 million at the box office from its productions and recently

acquired the company as a wholly owned subsidiary.

His personal plans for the future include the continued improvement of his downhill style on the slopes of Vail, the cultivation of his fondest passion — horse breeding at his Solvang ranch — and, of course, making movies happen.

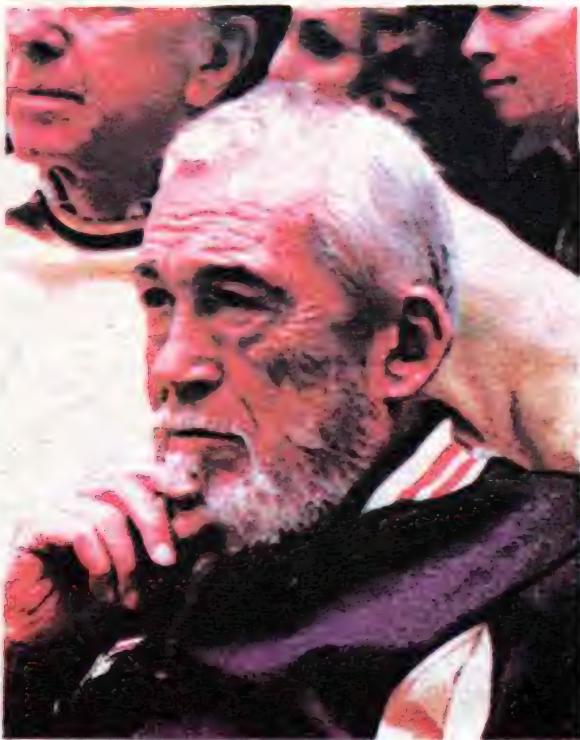
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Annie



John Huston
(Director)

Beginning with a writing career that started in 1931, for the movie "A House Divided," John Huston's distinguished cinema career spans five decades and a record-setting 13 Oscar nominations. And, incredibly, it is only now, at the age of 75, that Huston debuts as the director of a major musical — "Annie"!

At first glance, it might seem strange that the director of such dramatic films as "The Maltese Falcon," "The African Queen," "Night of the Iguana," and "The Life and Times of Judge Roy Bean," among many others, would become the director of a big-scale musical. But "Annie" is as much an adventure film, filled with terror and action, as it is a music and dance movie. And, as Huston, himself, has confessed — he cannot see that he has (or belongs to) a particular style of filmmaking. "I'm not aware of myself, as a director, having a style. I'm told that I do, but I don't recognize it. I see no remote similarity, for example, between 'The Red Badge of

Courage' and 'Moulin Rouge.'"

"I'm eclectic. I like to draw on sources other than myself; further, I don't think of myself as simply, uniquely, and forever a director of motion pictures..."

"The idea of devoting myself to a single pursuit in life is unthinkable to me. My interests in boxing, writing, painting and horses have, at certain periods of my life, been every bit as important as that in directing films."

"Annie," a Ray Stark Production for Columbia release, reunites director Huston with producer Stark, a teaming that has resulted previously in "Fat City," "Night of the Iguana" and "Reflections in a Golden Eye."

The son of the renowned actor, Walter Huston, he did not follow in his father's footsteps until the age of 19, after he had already become a professional boxer, and an artist, he got the bug when he watched his father rehearsing the Eugene O'Neill play, "Desire Under the Elms."

"I began to see the characters come to life," he recalls. "The play came together... what I learned there would serve me for the rest of my life."

His first plunge into acting was with the Provincetown Players, where he starred in a Sherwood Anderson play. A mastoid operation interrupted his career, and his father decided that his recuperation would best be had in Mexico. It was there that his love of horses brought him together with a Colonel in the Mexican Cavalry. From the Colonel he learned the complicated, and exacting, art of dressing — the execution by a horse of complex maneuvers in response to barely perceptible movements of a riders' hands, legs and weight.

He returned to the United States and, after failing in a couple of business ventures, turned to writing. His sale

of a story to Mencken's *The American Mercury* initiated his move to New York City and a literary career.

It was while he was in New York that, in 1930, he was approached by Universal to work for them. The association lasted only two years, with his scripting talents credited to only three films.

It was not until 1938 that Huston returned to Hollywood, this time for Warner Brothers, where he wrote a number of screenplays, receiving two Oscar nominations (DR. EHRLICH'S MAGIC BULLET, SARGEANT YORK).

Then, in 1941, he created his second big break. He convinced Warner Brothers to let him direct his own screenplay based on the Dashiell Hammett novel, "The Maltese Falcon." Warner's did, and film history was made.

"I decided to follow the book rather than depart from it — a radical approach. I attempted to transpose Hammett's highly individual style into camera terms. The book was told entirely from the standpoint of Sam Spade — and so, too, is the picture. The audience knows no more or less than he does. Characters are introduced only as they meet Spade and upon their appearance I tried to present their point of view." The film, needless to say, became a box office smash, and is now a classic.

1947 was another landmark for Huston, for it was the year that saw "The Treasure of the Sierra Madre" released. Considered by virtually everyone to be his best work, Huston received the Academy Award for best direction and best screenplay. What was equally noteworthy, his father received the Oscar for best supporting actor in the movie. All told, his thirteen Academy Award nominations (one for acting), thus make him the most honored writer-director in mo-

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tion-picture history.

Though he enjoys acting, he regards it as a lark, reveling in the freedom of not being burdened with a director's responsibilities — and

he also takes great satisfaction in being well paid for his performances.

If retirement looms in Huston's future, after he finishes with "Annie," he is

completely unaware of it. As he has done so many times in the past, he is constantly active — always looking to the future and the new challenges it brings.

John Huston Filmography

Writer

1941 A HOUSE DIVIDED (Universal)

Producer Paul Kuhner
Director William Wyler
Screenplay John P. Clymer, Dale Van Every, from a story by Olive Edens
Dialogue John Huston
Cast Walter Huston

1942 LAW AND ORDER (Universal)

Producer (Uncredited)
Director Edward Cahn
Screenplay John Huston and Tom Reed, from a story by W.A. Burnett
Cast Walter Huston

1943 MURDERS IN THE RUE MORGUE (Universal)

Producer Carl Laemmle Jr.
Director Robert Florey
Screenplay Tom Reed, Dale Van Every
Dialogue John Huston, Karl Freund
Cast Bela Lugosi

1945 JEROME (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer Henry Blanke
Director William Wyler
Screenplay Clements Ripley, Abem Finkel and John Huston, from the play by Owen Davis Sr.
Cast Bette Davis, Henry Fonda, George Brent

1946 THE AMAZING DR. CLITTERHOUSE (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer Robert Lord
Director Anatole Litvak
Screenplay John Wexley and John Huston, from the play by Barrie Lyndon
Cast Edward G. Robinson, Claire Trevor, Humphrey Bogart

1949 JUAREZ (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer Henry Blanke
Director William Dieterle
Screenplay John Huston, Wolfgang Reinhardt, Aeneas Mackenzie, based on books by Franz Werfel and Bertra Hardung
Cast Paul Muni, Bette Davis

1949 DR. KRELLICK'S MAGIC BULLET (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer Wolfgang Reinhardt
Director William Dieterle
Screenplay John Huston, Heinz Herald, Norman Burnside, from an idea by Burnside
Cast Edward G. Robinson, Ruth Gordon

1941 HIGH SIERRA (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer Mark Hellinger
Director Raoul Walsh
Screenplay John Huston & W.R. Burnett, from the novel by Burnett
Cast Ida Lupino, Humphrey Bogart

1943 SARGENT YORK (Warner Brothers)

Producers Jesse L. Lasky, Hal B. Wallis
Director Howard Hawks
Screenplay Abem Finkel & Harry Chandler and Howard Koch & John Huston, based on York's diary edited by Tom Skeyhill
Cast Gary Cooper, Walter Brennan, Joan Leslie

1946 THE KILLERS (Universal)

Producer Mark Hellinger
Director Robert Stiodmak
Screenplay Anthony Veiller from a story by Ernest Hemingway
Huston actually wrote the script according to Stiodmak, but was not credited as he was under contract to Warner Bros.)
Cast: Edmund O'Brien, Ava Gardner, Burt Lancaster

1946 THE STRANGER (RKO)

Producer S.P. Eagle (pseudonym for Sam Spiegel)
Director Orson Welles
Screenplay Anthony Veiller, adapted by Victor Trivas & Decla Dumming from a story by Trivas. Huston & Welles uncredited
Cast: Edward G. Robinson, Lauren Bacall, Lionel Barrymore

1946 THREE STRANGERS (Warner Brothers)

Producer Wolfgang Reinhardt
Director Jean Negulesco
Screenplay John Huston & Howard Koch
Cast: Geraldine Fitzgerald, Sydney Greenstreet, Peter Lorre

Director/ Writer-Director

1941 THE MALTESE FALCON (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer Henry Blanke
Director John Huston
Screenplay John Huston, from the novel by Dashiell Hammett
Cast: Humphrey Bogart, Mary Astor, Peter Lorre, Sydney Greenstreet, Elisha Cook Jr.

1946 IN THIS OUR LIFE (Warner Brothers)

Exec Producer Hal B. Wallis
Assoc Producer David Lewis
Director John Huston
Screenplay Howard Koch (Huston uncredited), from the novel by Ellen Glasgow
Cast: Bette Davis, Olivia de Havilland, George Brent

1948 ACROSS THE PACIFIC (Warner Brothers)

Producers Jerry Wald, Jack Saper
Director John Huston (finished by Vincent Sherman)
Screenplay: Richard Macauley, from a serial by R. Carson
Cast: Humphrey Bogart, Mary Astor, Gladys George, Sydney Greenstreet

1948 REPORT FROM THE ALBUQUERQUE (Documentary) US Signal Corps

Director (Captain) John Huston
Screenplay John Huston
Narrator: Walter Huston

1948 CRATTLE OUT TO PICTURE (Documentary) US Army Pictorial Service

Director (Major) John Huston
Screenplay John Huston
Narrator: John Huston

1948 LET THERE BE LIGHT (Documentary) US Army (released 1961)

Director John Huston
Screenplay: Charles Kaufman, John Huston
Narrator: Walter Huston

1948 THE TREASURE OF SIERRA MADRE (Warner Brothers)

Producer Henry Blanke
Director John Huston
Screenplay John Huston, from a novel by B. Traven
Cast: Humphrey Bogart, Walter Huston

1948 KEY LARGO (Warner Brothers)

Producer Jerry Wald
Director John Huston
Screenplay Richard Brooks and John Huston, from the play by Marwell Anderson
Cast: Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore

1948 WE WERE STRANGERS (Columbia)

Producer S.P. Eagle (Sam Spiegel)
Director John Huston
Screenplay: Peter Viertel and John Huston, from a book by R. Sylvester
Cast: Jennifer Jones, John Garfield

1950 THE ASPHALT JUNGLE (MGM)

Producer Arthur Hornblow Jr.
Director John Huston
Screenplay Ben Maddow and John Huston, from a novel by W.R. Burnett
Cast: Sterling Hayden, Louis Calhern

1951 THE RED RAKE OF COURAGE (MGM)

Producer Gottfried Reinhardt
Director John Huston
Screenplay: John Huston, from a novel by Stephen Crane, adapted by Albert Band
Cast: Audie Murphy, Bill Mauldin

1951 THE AFRICAN QUEEN (U.A.)

Producer S.P. Eagle (Sam Spiegel)
Director John Huston
Screenplay: John Huston, from a novel by C.S. Forester
Cast: Humphrey Bogart, Katherine Hepburn

1953 MOULIN ROUGE (U.A.)

Producer Romulus Films Ltd.
Assoc Producer: Jack Clayton
Director John Huston
Screenplay: Anthony Veiller and John Huston, from the book by P.L. Mure
Cast: Jose Ferrer, Zsa Zsa Gabor

1954 BRATTLING DEVIL (U.A.)

Producer John Huston
Director John Huston
Screenplay: John Huston & Truman Capote, from the novel by J. Halvick
Cast: Humphrey Bogart, Jennifer Jones, Gina Lollobrigida

1955 MOBY DICK (Warner Brothers)

Producer John Huston
Director John Huston
Screenplay: Ray Bradbury and John Huston, from the novel by Herman Melville
Cast: Gregory Peck, Richard Basehart

1957 HEAVEN KNOWS, MR. ALLISON (20th Century Fox)

Producers: Buddy Adler, Eugene Frenke
Director John Huston
Screenplay: John Lee Mahin and John Huston, from the novel by Charles Shaw
Cast: Deborah Kerr, Robert Mitchum

1958 THE BARRIER AND THE CROW (20th Century Fox)

Producer Eugene Frenke
Director John Huston
Screenplay: Charles Grayson, story by E. St. Joseph
Cast: John Wayne, Eiko Ando, Sam Jaffe

1958 THE ROOTS OF HEAVEN (20th Century Fox)

Producer Darryl F. Zanuck
Director John Huston
Screenplay: Romain Gary, Patrick Leigh Fermor, from a novel by Gary
Cast: Errol Flynn, Juliet Greco, Trevor Howard

1960 THE UNFORGIVEN (U.A.)

Producer James Hill
Director John Huston
Screenplay: Been Maddow, from a novel by A. LeMay
Cast: Burt Lancaster, Audrey Hepburn

1961 THE MISFITS (U.A.)

Producer Frank Taylor
Director John Huston
Screenplay: Arthur Miller
Cast: Clark Gable, Marilyn Monroe, Montgomery Clift

1962 FREUD (Universal)

Producer Wolfgang Reinhardt
Director John Huston
Screenplay: Charles Kaufman and Wolfgang Reinhardt, based on a story by Kaufman
Cast: Montgomery Clift, Susannah York

1962 THE LIST OF ADRIAN MESSINGER (Universal)

Producer Edward Lewis
Director John Huston
Screenplay: Anthony Veiller, from a novel Philip MacDonald
Cast: George C. Scott, Dana Wynter

1964 THE NIGHT OF THE IGUANA (MGM)

Producer Ray Stark
Director John Huston
Screenplay: Anthony Veiller and John Huston, from the play by Tennessee Williams
Cast: Richard Burton, Ava Gardner, Deborah Kerr

1966 THE BIBLE (20th Century Fox)

Producers: Dino De Laurentiis
Director John Huston
Screenplay: Christopher Fry
Cast: Michael Parks, Uta Hagen, Richard Harris, John Huston

1967 CAGING ROYALE (Columbia)

Producer: Charles E. Feldman, Jerry Bresler
Directors: John Huston, Ken Hughes, Val Guest, Robert Parrish & Joseph McGrath
Screenplay: Wolf Mankowitz, John Law, Michael Sayers, suggested by the novel by Ian Fleming

Cast: Peter Sellers, Ursula Andress, David Niven, Orson Welles, Woody Allen

1967 REFLECTIONS IN A GOLDEN EYE (20th Century Fox)

Producers: Buddy Adler, Eugene Frenke
Director John Huston
Screenplay: Chapman Mortimer, Gladys Hill, based on a novel by Carson McCullers
Cast: Elizabeth Taylor, Marion Brando

1968 SHIPWRECK (U.A.)

Producer: William N. Grav
Director: John Huston
Screenplay: James R. Webb, based on a book by D. Haggart
Cast: John Hurt, Pamela Franklin, Nigel Davenport

1969 A WALK WITH LOVE AND DEATH (20th Century Fox)

Producer: Carter De Haven
Director: John Huston
Screenplay: Dale Wasserman, adapted by Hans Konigstein from his novel
Cast: Anjelica Huston, Asaf Dayan

1970 THE KRIMMEL LETTER (20th Century Fox)

Producers: Carter De Haven, Sam Weiszenthal
Director: John Huston
Screenplay: Gladys Hill, from a novel by Noel Behn
Cast: Bibi Andersson, Richard Boone

1972 FAT CITY (Columbia)

Producer: Ray Stark
Director: John Huston
Screenplay: Leonard Gardner, from his novel
Cast: Stacy Keach, Jeff Bridges, Susan Tyrell, Candy Clark

1972 THE LIFE AND TIMES OF JUDGE ROY BEAN (National General)

Producer: John Freeman
Director: John Huston
Screenplay: John Mills
Cast: Paul Newman, Jacqueline Bisset, Ava Gardner

1973 THE MACKINTOSH MAN (Warner Brothers)

Producer: John Freeman
Director: John Huston
Screenplay: Walter Hill, from the novel by D. Bagley
Cast: Paul Newman, Dominique Sanda, James Mason

1978 THE MAN WHO WOULD BE KING (Allied Artists)

Producer: John Freeman
Director: John Huston
Screenplay: John Huston, Gladys Hill, from the story by Rudyard Kipling
Cast: Sean Connery, Michael Caine, Christopher Plummer

1978 INDEPENDENCE (20th Century Fox for the National Parks Service)

Producers: Joyce & Lloyd Ritter
Director: John Huston
Screenplay: Joyce & Lloyd Ritter and Thomas McGrath
Narrator: E.G. Marshall

1979 WINE BLOOD (New Line Cinema)

Producers: Michael & Kathy Fitzgerald
Director: John Huston
Screenplay: Benedict Fitzgerald, based on the novel by Flannery O'Connor
Cast: Brad Dourif, Ned Beatty, Harry Dean Stanton

1981 ESCAPE TO VICTORY (Paramount)

Producer: Freddie Fields
Director: John Huston
Screenplay: Evan Jones, Yabo Yablonsky
Cast: Sylvester Stallone, Michael Caine





Annie

LEONARD STARR:

A Marvel Comics interview
with the writer and artist
of the *Annie* comic strip!

(Marvel Interview by David Anthony Kraft)

Leonard Starr's career started in the fabulous Golden Age of Comics back in the 1940's, where he developed his artistic talent on such comicbooks as *DON WINSLOW, THE HUMAN TORCH* and *SUB-MARINER*. In the 1950's, he was working in advertising when he created the syndicated newspaper strip that was to be hailed as "the best human-interest strip in the field," the award-winning strip set in the bright lights of the theatre world, *MARY PERKINS ON STAGE*. For twenty-three years, Leonard Starr wrote and drew *ON STAGE*, until deciding to voluntarily discontinue the strip to devote his energies to a revival of Harold Gray's classic adventure series about a little orphan named ANNIE. It was a move that has proved immensely beneficial to both parties.

Marvel: At the time you were approached to do ANNIE, you had your own successful strip appearing in hundreds of papers. Why did you drop *ON STAGE* and take ANNIE?

Starr: Well, in a way, I was at a crossroads. *ON STAGE* had been in existence for 23 years, and was still going strong, but I saw the handwriting on the wall as far as adventure strips were concerned. More and more they were on the decline, either through loss of circulation or outright cancellation. And format changes were hurting the story-telling to a point where you didn't have as much freedom.

When the syndicate that owns ANNIE approached me, I had some misgivings. The style was very different from mine, the strip had been in reprint for a number of years — a whole bunch of reasons for not taking the

assignment went through my mind, before I decided to do ANNIE.

Marvel: Especially because ANNIE was also the kind of adventure strip you said was in decline!

Starr: Yes, that's very true, but ANNIE has proved to be the exception! For one thing the Broadway musical is

Marvel: Once you decided to take ANNIE, were you under a tight deadline to get the first new strip out?

Starr: I sure was. And I also had the two-fold problem of finishing up my own strip, *ON STAGE*, which I had decided to cancel once I took ANNIE. I also had to do a lot of research into the charac-



still going strong. And even in reprint form, the strip had a very loyal following, even though its readership had declined substantially. Now there's a Hollywood musical and the strip is being run in almost four hundred newspapers. You can judge for yourself the success of ANNIE, when you compare it to the adventure strip average of only a hundred papers. I'm happy with ANNIE's success, but I don't take it for granted, because the whole character of the industry has changed. It used to be a lot more stable. Now, it can very easily be boom-and-bust.

ter of Annie, herself, and the whole style of the strip.

Marvel: Since you had to change your art style completely, that must have presented a real challenge.

Starr: Not only that, but I had to find the right period of Gray's style to emulate. You see, Harold Gray, the creator of ANNIE, constantly changed his style over the decades that he drew the strip. And in the Sixties, shortly before his death, it had become a very unattractive, almost grotesque, style. So when I was looking over all the stories, all fifty-odd years' worth, I thought that the style Gray

Annie

had in the thirties was very attractive. So that is the period that I used to develop my own version of ANNIE.

When not doing this research, I discovered that, though he had hundreds of them, he did not characterize his supporting characters very much. And I found out how much of his philosophy, which was very conservative, was put into ANNIE. It was quite a bit!

There's really nothing wrong with what Gray did with ANNIE in that respect. My own political philosophy is more liberal than Gray's. But it was pretty easy to see why Gray had the views he did, because he was a self-made man. And people like that tend to have very strong opinions.

Marvel: You mentioned something earlier about format changes in the adventure strips. How did this affect ANNIE?

Starr: Well, the format changes affected the whole industry. Everything got smaller. You don't have the same space to draw in that you once did. Perspectives change, and detail can get destroyed in the printing process, which is not the best in the world, anyway. So you really have to be careful, because you never know if your work is going to appear in four columns, if you're lucky, or three, or what.

Marvel: How about the writing? For instance the length of the adventures?

Starr: One thing that Gray did was these incredibly long stories, one which lasted almost two years! That sort of thing is impossible now. My stories last anywhere from nine to thirteen weeks.

One big difference between the syndicated strips and the comicbooks is that, in the strips, you can't rely on clues or facts that have been revealed two weeks or a month ago, because the reader's not going to remember them. And there's the added burden of making each day's episode having

something to interest the reader. And the stories can't be too complicated, otherwise you'll lose your reader. And once you do that, you lose circulation. And if you lose too much circulation, you're out of a job.

Marvel: What is your work schedule like?

Starr: I do most of my work in a studio that I share with Stan Drake. I write the stories first, then draw them. During my first year of ANNIE, I wound up putting in an average of seventy

to meet. I feel that she's more a character that came to visit me, than one who I had to create from inside me. The fact that she was an "outsider" was, at first, kind of strange. But I'm very happy that she came to "live" with me. That sounds strange?

Marvel: It sounds lucky!

Starr: Yeah, I think that if I was working on characters like Superman or Captain Marvel, I wouldn't have the involvement that I do with Annie.



hours a week. Now, it's down to about forty hours. I usually work on the Sunday episode on the week-ends.

Marvel: Did you have any problems relating to Annie, herself?

Starr: I have no children, and here I am dealing with a child character! I found her, to my surprise, to be a very attractive person to work with. She's really amazing. She takes things as they come, she's very resourceful, she has initiative, she will roll up her sleeves and pitch in to help, she can't be taken advantage of; she's the only character I've ever worked on that I'd like

Marvel: Does a paradox exist for you to have this eleven-year-old girl continue at this arrested age through over fifty years of adventures?

Starr: Of course, given the fact that she has gone through all those adventures and is still in an eleven-year-old's body calls for what Coleridge defined as "a suspension of disbelief."

Now, Gray, himself, had her grow up a bit. When Annie first appeared, she was a little tot. Then over the period of a number of adventures, he aged her until he finally froze her at the age she is now, eleven

Annie

going on fifty-eight!

I do have to keep that paradox of Annie in the back of my mind when I'm doing the strip. Somehow it all works out — I really don't have any trouble with it. And I think that the reader just doesn't want to question it, either, because the minute he does, it'll destroy the whole strip for him.

Marvel: Do you do much research for the stories?

Starr: Quite a bit. My wife helps me a lot with it. Gray dealt a lot with topical issues, and I've carried that on with my adventures. And, like Gray, I have to say that my own views do come out in the stories. Even if only a small amount of the research I do ever comes out in the story, I want to make sure that I understand the

problem I've presented and what's going on with it.

There a lot of things going on now that I'd like to explore in my stories, economic issues, reasons why all the really big money stays at the top, and the revolutionary problems affecting the Third World. There are all kinds of story ideas kicking around on just the front page of the newspaper.

Marvel: What has fan reaction been to your work on ANNIE?

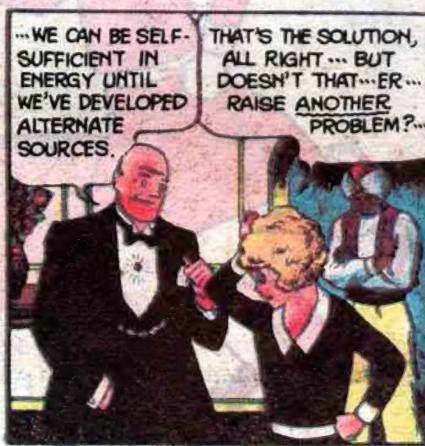
Starr: Well, ANNIE was one of the three most popular strips in the country, and I was wondering how those old fans would react. And I was pleased to hear that they liked my work almost right from the start. And I discovered that the ANNIE

lovers are really fanatic, so the fact that they accepted my work is really gratifying. And, of course, I've picked up a lot of new readers, too. The cross-section ranges from five-year-olds to grandmothers. And that's great! I hope it continues to appeal to that broad an audience.

Marvel: You seem to have hit the right chord with just about everybody.

Starr: Annie's like that.

You're not quite sure what you think of her at first, and then you find out that you love her. And it's happened to me, too. I found out, much to my surprise, that after I had been working on ANNIE for a while, that I was very much enjoying her on an emotional level, too. I'm not afraid to say it, either — I like her!



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